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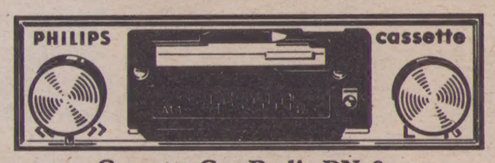

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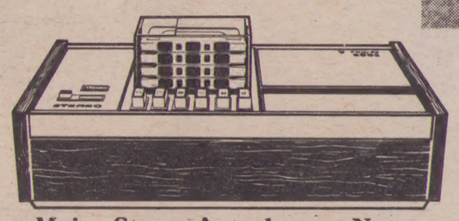

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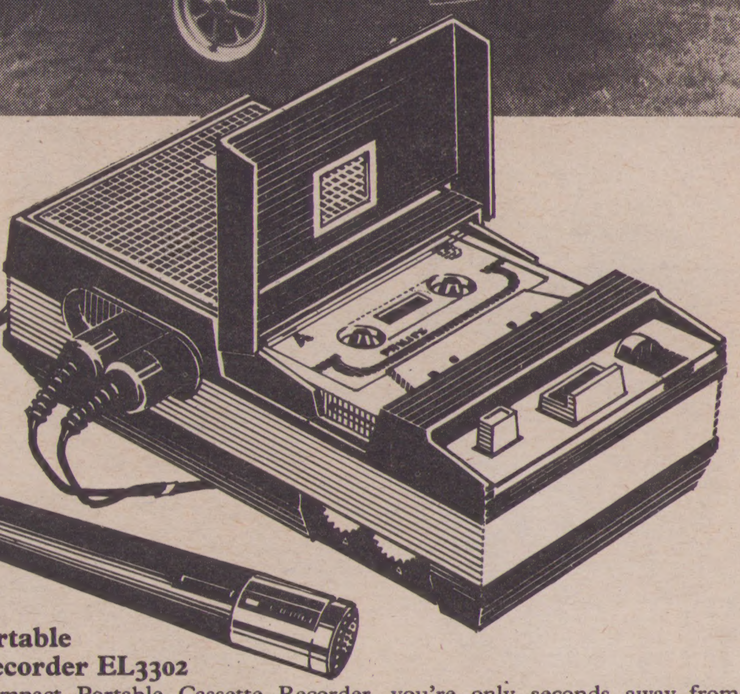

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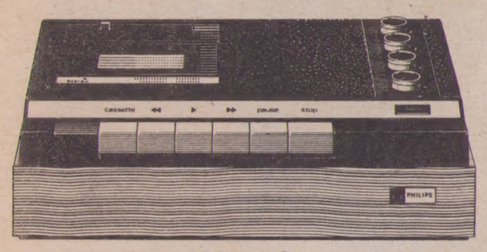

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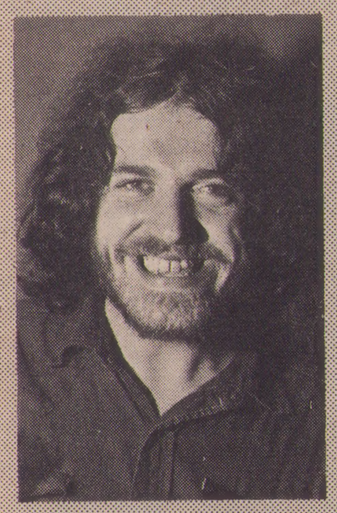

I DIDN'T, DID I!

Leon's 'Lady' lucky for Joe Cocker

"OH WELL, Joe Cocker's left it too late hasn't he? He'll never get another hit now." That is typical of the kind of comment that was being passed by the pop pundits when "our Joe" failed to follow-up "With A Little Help From My Friends" within twelve months. Happily, they've been proved oh so wrong!

It took "Delta Lady" only three weeks to get to No. 8 in the NME Chart and Joe was rightly pleased about this when I spoke to him over the phone in New York at the weekend.

"Amazing!" was his joyful cry. He was able to tell me a little about the song and what his plans are now.

"It was written by Leon Russell," he pointed out. "I met him on the Delaney and Bonnie album. He co-produced it and did the piano and guitar stuff. Perchance I met him again in Los Angeles and he had had two songs — 'Delta Lady' and 'Hello Little Friend,' which we recorded.

Transatlantic interview by RICHARD GREEN

Played piano

"He plays piano on the record. We recorded it at the A&M studios in L.A. about August, when we were doing tracks for the new album. The studios are very good but you have to use them with discretion."

How did Joe feel about the gap between singles? Was he at all worried?

"Everybody talks about that," he said with the air of a person who has heard enough about one subject. "We went to Leon's house, where he has an eight-track studio in his front room and listened to the playback of 'Delta Lady' and we all sort of thought 'that's the thing to put out.'

"When we got back to England we thought we had goofed, but I believed in the song and thought it was good anyway. I think I got slightly bogged down by everything that had happened. I'd been in Sheffield all those years and in just half a year a lot of violent changes came about.

"We did a tour with Gene Pitney and we weren't sure what things we were going to settle in to. I feel a bit more sure now and I don't worry so much. Here, it's down to performance, we've gone down well in a few places and it's given us more confidence. We're singing American music and it blows their heads a bit. I expect it's because we're from a long way off, like all the American acts are to us."

Joe said that things are gradually changing and he and the Grease Band regard the next album as very important for them.

"It must be a very nice one, so we'll put in a lot of work on it. How many live shows we'll do because of that I don't know. There are a few dates in before Christmas," he added.

He has an album out in America which was recorded entirely in that country and he would like the next one released simultaneously on both sides of the Atlantic.

Great in U.S.

"The first one did great over here but of course in England it didn't do too well, probably because of the delay, I suppose," he commented. "On the next one we've got Leonard Cohen's 'Bird On A Wire,' 'Darling Be Home Soon' by John Sebastian, 'Dear Landlord,' 'She Came In Through The Bathroom Window' and a few others. People will know a lot of them."

Knowing my fanaticism for rock and roll, Joe told me: "We've been coming up against all the old rock and rollers. They all look younger than they did in '59. We've played with Little Richard, Chuck Berry, Jerry Lee and the rock and roll thing is going through a good phase. There's a lot of weird bands over here and some of the American groups aren't really that tight, but the British bands are doing really well."

Summing up, Joe revealed: "I'm never happy and content, I always go after the next thing. The money's always good in America, but you spend so much. I don't know how much I've changed, we just go on adding things. We'll just have to wait and see when we get back.

"I feel a bit more peaceful, I don't live so frantically. I still have the juice now and then if I feel like it, though!"

TOM MEETS THE QUEEN

Pic by Joe Matthews.

The QUEEN is introduced by Royal Variety Show presenter BERNARD DELFONT to TOM JONES, while HERB ALPERT looks on. HARRY SECOMBE is also seen. The Queen congratulated Tom on his great achievements in show business.

More pics and report of Royal Variety Show on page 16.

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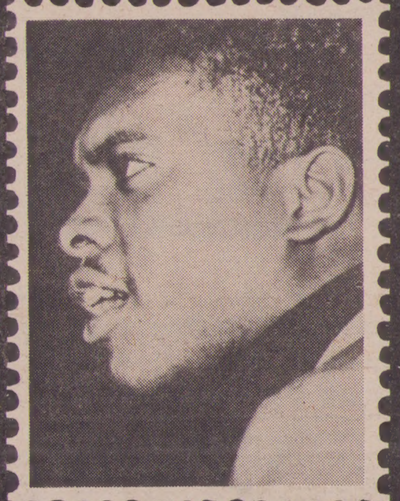

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KAREN STILL LIVES AT MUM'S

WHEN I heard that Karen Young has been touring the clubs since she was 16, I prepared myself to meet a cynical, seen-it-all-before, sophisticated, young raver. Instead she turned out to be a very shy, nervous girl — a nice girl who still lives at home with mum.

She's thrilled about being in the chart with "Nobody's Child" after seven years of flops. She's under no illusion, however, that her worries are over.

"I'm terrified about the next one", she told me, while her publicist hastily assured me that she had nothing to be terrified about. "Oh, it's not the song that worries me," said Karen. "It's just that I've been so lucky with this one I'm afraid it won't last.

"I don't kid myself it's my talent or anything like that. But I suppose I've deserved my luck so perhaps it will stay with me," she conceded. "I never dreamt 'Nobody's Child' would be a hit, and it was! I hope 'Allentown Jail' will do as well, but I won't have a nervous breakdown if it doesn't. This business is all up and down and you've got to get used to it.

"I'm more interested in my singing than in my personal life," Karen admitted. "I've never had a steady boyfriend. I'm Nobody's Girl," she crooned. "I don't need a man. I'm too busy! I've got lots of things to occupy me. It's when you're lonely that you need someone.

"Lots of men ask me out when I'm playing at clubs. They ask me over for a drink and then ask if they can take me home.

"It's hard to put them off without insulting them or hurting their feelings. But it's one of those things you learn to do with experience. I usually say I'm too tired or that I'm having dinner with my manager and they seem to accept it allright."

"At the moment I've got no plans to get married. Well, I'll own up: nobody's asked me!" she joked.

"We're having Karen insured against marriage," chipped in her publicist. Nobody was sure if it were a joke or not.

Anyway colleague Gordon Coxhill assures me that he's marrying

By JAN NESBIT

Miss Young, which solves that problem! But no, Karen, amazing as it seems, has other ideas. "I don't want to marry anybody in the business. I'd like somebody completely out of it with whom I could relax.

"I think older men are usually more charming but I'm not bothered about age. I have a great time touring the American bases; they really treat you like a lady . . . Light your cigarette as soon as you take one out, draw back your chair for you. Americans have beautiful manners," said Karen pensively.

"I don't follow fashion", she continued, smoothing down her very mini-tunic dress. I admired the heavy gold chain, with medallions dropping from it, hanging round her neck. "It's really a belt," she explained. "I buy my clothes from boutiques but I've worn the same silver crotcheted dress on just about every show. Well, it cost me forty pounds!"

From YOU to US

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

Paul's death discs make me sick!

IT was with disgust that I read in your news pages of a spate of new releases paying "tributes" to Paul McCartney. Surely this sickness of the mind has affected enough people already, without the need for American writers, producers and artists jumping on the bandwagon; propelled by either a very unsavoury sense of humour of a complete lack of morals?

Needless to say, this pathetic trait was brought to life and flourished in America. And I can only hope that the British public pay less attention to morbid gossip than across the Atlantic! — **GRAHAM HUTSON, Huddersfield, Yorkshire.**

I'VE just seen Fleetwood Mac's performance in Oslo (November 5) and what a group they turned out to be! I put them in the same class as the Beatles, Rolling Stones and Beach Boys.

I believe it was the best act by a pop group ever seen in Norway. Fleetwood had to keep on playing old rock numbers fifteen minutes after they were supposed to end their fabulous concert.

At the same time the audience were standing, on their seats — handclapping, shaking and rocking as in the golden years of rock 'n roll. I hope they will soon be back. — **TORGER STRAND, Oslo 5, Norway.**

BEING basically patriotic I am getting somewhat remorseful about the American take-over of our number one slots. Many good British records have just missed, but I feel most upset about "He Ain't Heavy." This record had No 1 stamped all over it.

I ask myself who's buying records these days when the Archies can race to the top and the Hollies are left floundering?

Here's hoping some new record will let me forget those sad, pre-Beatle days when Britain was second in the pop race. — **M. J. JACKSON, Alvaston, Derby.**

JUST who exactly is that phenomenal female brain of pop who gets her own spot regularly on the back page of the NME? Who am I talking about . . . the Alley Cat? No, Julie Logan . . . Or course.

Week after week she poses the trickiest pop words which make those in other papers look as easy as Raido One's Outsiders."

There is always that one little clue which no one can get, which makes one rush to the newsagent for the NME just to find the solution. Good for sales maybe, but frustrating for readers! Keep the good work up! **NIGEL P. HEATLEY, Birmingham 20.**

LP TOKEN WINNER

I THOUGHT I must write to congratulate Cliff on his superb one night stand in Birmingham on November 8. He looked immaculate, sang sincerely, danced rhythmically and chatted in a very relaxed manner.

He covered eleven years of pop from "Move It" right up to "Through The Eyes Of A Child." Cliff certainly earned every penny he received! — **PAM JAMES, Foleshill, Coventry.**

I AM a great country and Western fan and appreciate the talent of Johnny Cash very much indeed. But I feel I must raise my voice in protest against the remarks in "Tailpieces" (November 1) that Johnny is likely to make a greater British impact than Jim Reeves!

One thing is for sure, Jim's fans will never change their preference, as for them Jim has more appeal, voice quality and a more likeable personality.

Another thing worth mentioning — Jim's performances can be heard by the entire family: without bleeps! — **JOAN NARBOROUGH, Sutton Bonington, Leics.**

THIS is an open letter to skinheads. I was disgusted by your behaviour at a recent Blues concert attended! It was a pitiful sight when you started your "bundle" jumping on everybody's backs trying to reach high enough to fill them.

It was hard for the audience trying to watch the group with some flea-bitten little monster leaping around in front of them trying to make their nose bloody just because they had long hair.

You are an insult to society, not because of the way you look or dress but because of the way you act?—**M. S. BROWN, Chertsey, Surrey.**

It's been house-full notices all the way for CLIFF and SHADOWS playing major venues on their week's tour which ends tonight, Friday. Pictured in the wings of Finsbury Park Astoria are CLIFF, ALAN HAWKSHAW (the new Shadow) and MARCIE and the COOKIES. Shadow Hank Marvin was forced to miss two dates through illness.

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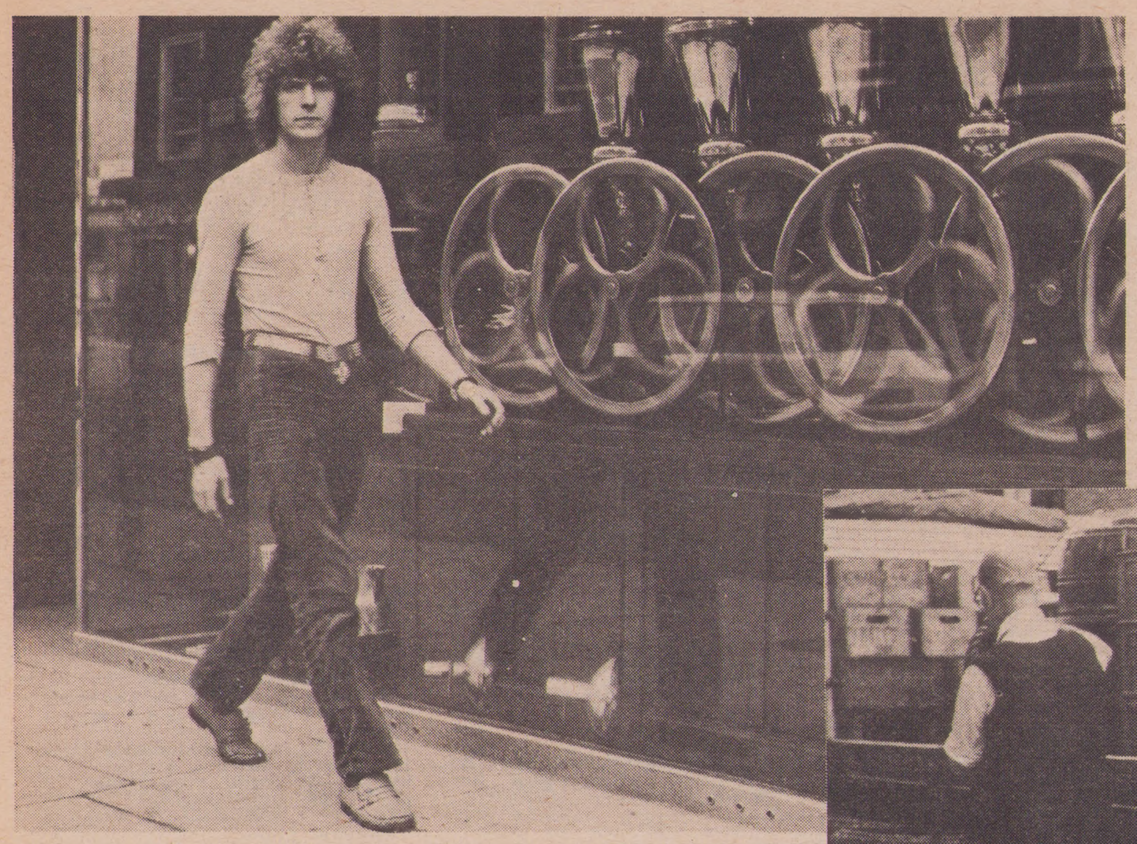

DON'T DIG TOO DEEP, PLEADS ODDITY DAVID BOWIE

BY GORDON COXHILL

IT looked like a piece of master planning, but it wasn't. It looked like a monster hit, and it was. David Bowie's "Space Oddity," inspired by a visit to the film "2001," was released just as the world was staying up all night to watch the moon landing.

Like the modest, self-effacing young man he is, David passed the credit on to his record company, but as it was written last November, he can hardly disown his amazing foresight!

"Put it down to luck," he said over the phone from Perth, where he was about to begin a short tour of the Haggisland. "I really am amazed at the success of the record, even though I had confidence in it.

"I've been the male equivalent of the dumb blonde for a few years, and I was beginning to despair of people accepting me for my music.

"It may be fine for a male model to be told he's a great looking guy, but that doesn't help a singer much, especially now that the pretty boy personality cult seems to be on the way out."

Much as David takes his songwriting seriously, he is amused by pundits who examine his material looking for hidden meanings even he is totally unaware of. "My songs are all from the heart, and they are wholly personal to me, and I would like people to accept them as such.

"I dearly want to be recognised as a writer, but I would ask them not to go too deeply into my songs. As likely as not, there's nothing there but the words and music you hear at one listening.

"I see you've noticed that my songs are seldom about boy and girl relationships. That's because I've never had any traumas with girls.

"I like to think myself a pretty stable person, and I've never had a bad relationship with an intelligent girl. And if a girl isn't intelligent, I don't want to know."

Although David made a very good impression on the recent Humble Pie tour, he maintains he is a songwriter first, and even denies he is a good performer.

"It was my first tour," he told me, "and I never stopped being surprised the concerts even went on. It appeared so badly organised to me, but I suppose everybody knew what they were doing.

"For me, it was nothing near an artistic success, mainly because I was limited to a twenty minute spot, and I ended up accompanying myself after a mix-up.

"I was very pleased to see that 'Space Oddity' went down well, I thought the audiences would miss the orchestral backing which was on the record.

DAVID BOWIE in two very unusual and very much down to earth pictures taken specially for NME by Stuart Richman.

"I throw myself on the mercy of an audience, and I really need them to respond to me. If they don't, Im lost'. But all the same, I'm determined to be an entertainer, clubs, cabaret, concerts, the lot.

"There is too much false pride within the pop scene, groups and singers decrying cabaret without ever having seen the inside of a northern nightclub.

"I just want to sing to as many people as want to hear me, and I don't care where I do it. Mind you, I refuse to have my hair cut or change my appearance for anybody. I'm quite happy with the way I look, and people will have to accept me the way I am, or not bother at all."

A former commercial artist, David played tenor sax with a modern jazz group, "went through the blues thing;" during which time he switched to vocalist, and then joined a traditional French mime company, where he met and worked with Marc Bolan.

"Marc has been a great influence on me, not so much with his music, but with his attitude to the pop scene. He shuts himself off from the destructive elements, and prefers to get on with his work.

"That's how I intend to be, in fact I ran away from London a while back when people started talking about me, and didn't come back unless it was really vital."

Inevitably, the underground cropped up, and David had some interesting comments on the movement, "I thought when the whole thing started," he said, "that a whole lot of new, musically-minded groups were going to appear with some meaningful music and try and spread it around. Well, we've got the music, and most of it is very good too, but I can't figure out the attitude of so many of the underground groups.

"It seems to me that they have expanded their own personal little scenes to a certain extent, and then they stop, content to play to the converted. That doesn't get them anywhere, and in the end both the audiences and the groups will get fed up with the same faces and places.

"A lot is said and written about the musical snobbery with the fans, but I think the groups are just as bad. For some reason, even the words entertainer and cabaret make them shudder."

Obviously, having a hit record and being able to command the money that goes with it, is going to make a few changes to Davids life, not least of all in his bank balance.

He seems to have made a good start already. "I've bought a big car and a nice little house which needs a lot more time and some money spent on it before it will be as I want it.

"I suppose other little things will crop up as time goes on. At the moment, I'm more concerned with remaining a 22 year old, or even going back a year to 21.

"This business might keep you young mentally but I feel almost middle-aged physically. I often regret not leading a more normal teenage life. From the time I was about 16, I never kicked a football over a common with my mates, I haven't had to chat up a girl like an ordinary teenager for ages, and believe it or not, I miss it.

"I have to try and figure out if a girl knows who I am and whether she wants me for what I am or my name. It's a more difficult problem than it sounds, but as I was saying, I havent' had much trouble with girls, touch wood."

The immediate future for David looks bright, with as much live work as he wants, an LP on release this week (14), and even the prospect of his own TV show.

But the usual pressing worry about follow-ups hasn't caught up with David yet. "Follow-up?" he queried, "but the first one's still alive at the moment. Actually I haven't even thought about it.

"I'm not sure if I've got a suitable song for another single, but even if I have, I don't want to be one of those singers whose career depends on hit singles, and they are virtually dead for six months of the year.

"I hope to get some free time to do some writing when I return from Scotland, but even then I can't write just because I've got the time. But its' a bit early in life for all my ideas to have dried up, isn't it, so I suppose I'll come up with something."

At the moment, David seems to be the sort of person much needed in pop; full of original thought, a willingness to work, a hatred of the hard drug scene and class distinction in music, and common sense enough not to let the fame and adulation surely coming his way, turn his head.

I'm sure he has been around long enough to withstand the pressures, and if he can't, he'll be wise enough to run.

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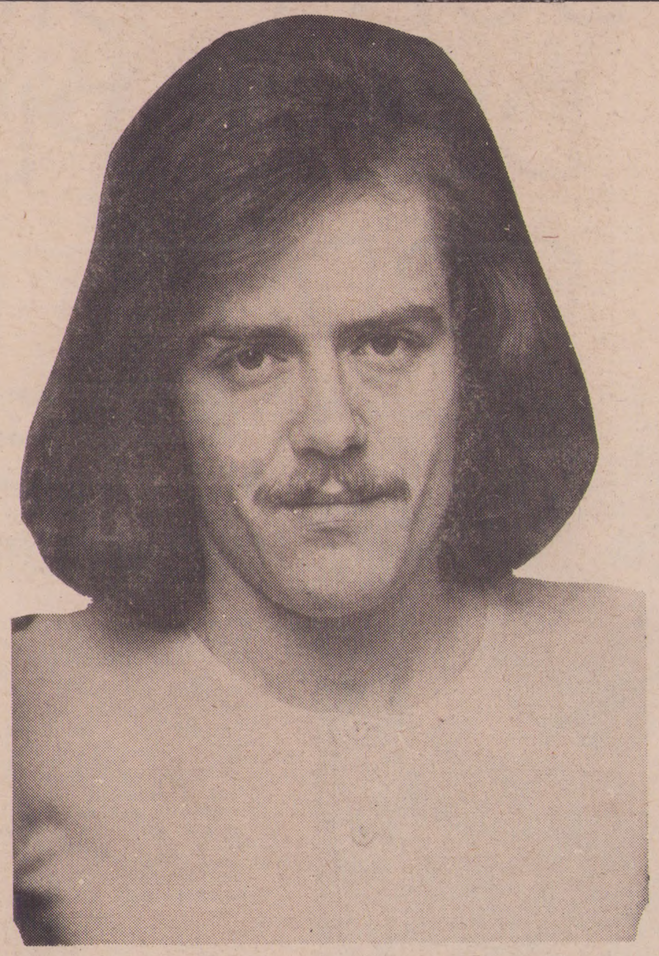
THE FINAL A NICE A WEEK BY RICHARD GREEN

LEE JACKSON, MAO AND WILDE

CHAIRMAN Mao's little red book of thoughts, the works of Oscar Wilde and Adolph Hitler's "Mein Kampf" aren't the sort of material one would normally expect to find a pop group member reading — by accepted standards, that is. Lee Jackson, however, tends to be a cut above most people's ideas of a pop musician.

He reads a great deal — an exercise not designed to help his weak eyesight — and is deeply interested in philosophy and history. Lee was once described as looking like a cross between Oscar Wilde and General Custer and it seems fair to apply that description still today.



Strange dishes

While we lunched on strange Dutch concoctions in an Amsterdam restaurant, Lee expanded on his interests.

"Basically, I read novels based round historical events and I visit historical places," he began. "I went to a Catholic school and at the age of fifteen started picking holes in Catholicism. It's interesting to know what other people think . . . if you want to form opinions, you have to.

"I'm going to read 'Mein Kampf' and I read Chairman Mao — it frightens me, it's a complete brainwashing thing. The thought of being a music-worker turns me white at the knees!"

Lee's other great interest, in the writings of Wilde, he explains thus: "Man is always afraid of what he doesn't understand. I've read his complete works three or four times. Wilde was eighty years before his time and was hounded to death because of his sex life. Today, that sort of thing wouldn't happen."

In 1969, Lee Jackson is rated as an extremely talented bass guitarist, but consider how he started out as a musician. "I began playing 'Rock Island Line' on a bass made of cigar boxes and nylon fishing wire," he revealed with a wry smile. "Then I bought a guitar for twenty-five bob at school, a nameless Spanish thing that someone had brought back from Tossa del Mar or somewhere!"

His first group used to travel to youth club gigs with their guitars strapped to the handlebars of their bikes and Lee had to have his instrument tuned for him by a professional because he didn't know how to do it.

"Rock and roll and electric guitars were happening simultaneously," he went on. "I saw 'The Girl Can't Help It' and joined a succession of groups. At the time I was a traddie idiot-dancer with Little Richard as my favourite. I bought a banjo and gradually progressed from three chords to twelve."

He taught himself to play with the aid of Rory McEwan's country blues book that had chord charts. He also admits to playing bass parts like Bert Weedon on a Hoffner — something I would dearly love to have seen.

"We had a group at one stage called the Four Just Men and we all used to wear yellow jackets with black edging," Lee told me. "Unbeknown to us, people used to call us Mary Baker's Lemon Tops."

At the end of 1962, Lee spent three months in Spain playing USAF bases with the Valiants, a Sunderland group. It was at about this time that he became known generally as Lee. His real Christian name is Keith, but he kept getting into groups that had a surfeit of Keiths, so he made the change.

"I had a Gibson bass and a thirty-watt amp, which was the biggest amp anyone had ever seen, and we played Shadows stuff with one or two little jazzy bits," he recalled. "When I came back, there was this group happening called the Beatles and I said 'Who are the Beatles?' We'd never heard of them through being in Spain!

"I rejoined the Dynamics and was always getting the sack for gigging late and coming in bleary-eyed. I became an expert at imitating my father, ringing up and saying I was ill and wouldn't be in."

The late lamented Club A Gogo in Newcastle — Lee's home town — was just getting under way with the Alan Price Combo doing good things there. Lee's group, the Invaders, played a few of their numbers and they eventually got booked as the support to the Animals, which had evolved from Alan's band. The Animals' manager, Mike Jeffery, heard the Invaders and signed them up.

"We didn't see him for three months and then he came back and tried to sign us again — he'd forgotten about us!" he laughed.

In Germany

After a spell in Germany with the Vondykes (it should have been the Vandykes but someone couldn't spell), Lee came down to London and promptly spent three months out of work. In those days, the only people he knew were Spencer Davis, John Mayall and Muff Winwood and he spent a lot of time with them.

"Eventually I joined Kenny Barnard and the Wranglers playing at the Ad Lib, but because I couldn't turn my bass amplification down the club got closed," said Lee, with a hint of amusement. "I rehearsed with Ayshea but we didn't do any gigs, then I got a job as reserve bass player with RAF group, Hedgehoppers Anonymous, at £35 a week — a fortune in those days — but I never played with them. I was supposed to step in when one of the members couldn't get a night off from the RAF."

Our discussion was interrupted by rehearsals and we resumed our talk again back at the hotel bar, where people like Deep Purple were also staying. Other Nice members Keith Emerson was asleep and Brian Davison kept the party going with all sorts of amazing tales.

Lee met Keith Emerson when he joined Garry Farr and the T-Bones. They used to loon around together. This was at the end of 1965 and though several attempts were made, no records were produced at that stage. A further two months unemployment saw Lee kipping in Keith's armchairs. During this time they discussed forming a band to play good, intelligent music and how to put it over.

But nothing came of it and Lee ended up in a group called The House Of Usher, playing for £25 a week at the Cromwellian for two years. Then Keith roped him into Pat Arnold's backing band, which split up when she returned to America. Later they went on their own.

"We were playing Brubeck's "Rondo A La Turk," which was taken from Mozart, and we got a Balkans-type feel," Lee pointed out. "Keith's melody fitted over my bass line. Ian Haig played differently from Brian, who put the beat into it. We did our first big date at the National Jazz Festival, when we began playing to three people and had three and a half thousand jammed into the marquee at the end. We had Sandy Sergeant dancing and we were letting fireworks off."

Of the Nice's progression, Lee says: "We've always just played basically the music the three of us want to play. We started off with a bad time during the blue beat era. Keith always used to stick classical bits in with the T-Bones. The Hendrix tour did us a mass of good.

"We're not underground, we have a very wide appeal, we're one of the political groups. We enjoy working with orchestras but it's going to take time to get acceptance from the serious music critics. Because we're a unit of three people, it's very free."

I always find Lee a very friendly person, with a liking for the ladies and, currently, a preference for rusty nails — a frightening concoction of whisky and Drambui. The one thing he really dislikes is people's habit of condemning without knowledge.

"We get it," he admitted. "People have read about hippies and they assume that because we have long hair we don't work, don't wash, and are plotting with a petrol bomb to overthrow the Government!"

When all they're really trying to do is overthrow the pop music scene's strict set standards. —

WHO'S WHERE

Week beginning November 15

ONE NIGHTERS

CLIFF RICHARD AND THE SHADOWS: Manchester Odeon (15).
ARTHUR CONLEY: Doncaster Attic (15), East Sheen Bull (16), Margate Dreamland (22).
INCREDIBLE STRING BAND: Royal Festival Hall (15).
NINA SIMONE: Birmingham Town Hall (15), London Palladium (16), Manchester Palace (17).
JOHN MAYALL: Edinburgh Usher Hall (15) Liverpool Empire (16), Portsmouth Guildhall (18), Cardiff Sophia Gardens (19), London Royal Albert Hall (20).
DAVID BOWIE: Dundee Caird Hall (15), Brighton Dome (19), Royal Festival Hall (20).
C AND W SHOW: Walthamstow Granada (16), Albert Hall (17).
MAYNARD FERGUSON: SALENA JONES, MARK MURPHY: Darlington Civic (15).
ZOOT MONEY: London Phillipa Fawcett College (15), Hanley Place (16), Loughborough University (21), Sheffield University (22).
INEZ AND CHARLIE FOXX: Crystal Palace Hotel (16), Purley Orchid and London Bag O' Nails (17), Plymouth Rank (18), Birmingham Rebecca's (19), Crewe Up The Junction (20), Scarborough Scene Two (21) & (22).
MOVE KEITH RELF RENAISSANCE, JUICY LUCY, ANDROMEDA, VIV STANSHALL: London Lyceum (16).
FAMILY: Croydon Fairfield Hall (16).
CHRISTINE PERFECT, P. J. PROBY: Theatre Royal, Drury Lane (6).
ROLF HARRIS: Birmingham Odeon (15), Birmingham Winter Gardens (16), Belfast Festival (17).
BUDDY RICH: Belfast Festival (15), Portsmouth Guildhall (16), Nottingham Palais (17), Birmingham Town Hall (18), Croydon Fairfield Hall (19), Hemel Hempstead Pavilion (20), Wakefield Theatre Club (21), Manchester Free Trade Hall (22).
FRANKIE VAUGHAN: Southend Pavilion (17).
PETE SEEGER: Royal Albert Hall (18).
JEFFERSON: Stockton Fiesta (19).
SAVOY BROWN BLUES BAND: Birmingham Mothers (19).
BO DIDDLEY: London Bag O' Nails (20), Leeds University (22).
GENE VINCENT: London Speakeasy (20).

ARTHUR LEE and LOVE: Royal Albert Hall (21).
TYRANNOSAURUS REX: Manchester Free Trade Hall (21), Liverpool Philharmonic (22).
JIMMY SMITH: Royal Festival Hall (22).

SHOW / CABARET

All from November 16 for one week
VAL DOONICAN: Luton Caesar's Palace.
TINY TIM: Sheffield Cavendish.
JEFFERSON: Stockton Fiesta.
PEDDLERS: Batley Variety Club.
PLATTERS: Brighouse Ritz.
BARRON KNIGHTS: Wakefield Theatre Club.

All dates are subject to change; readers should verify locally.

Christmas won't sound
the same after
playing this monster
U.S. hit from:-
NEIL
DIAMOND
HOLLY
HOLY
UNI
UN 512

LOU CHRISTIE'S WILD DANCING CURBED ON TV

Ann Moses reports in Hollywood

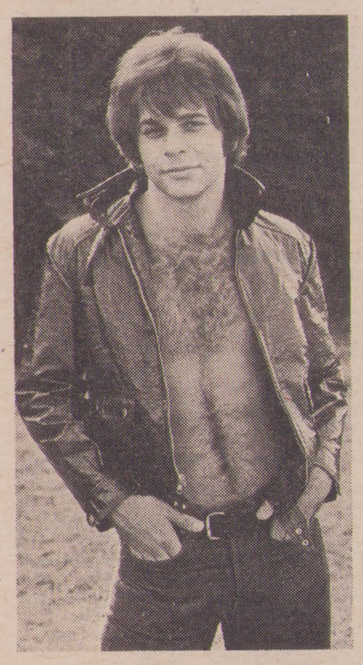
Editor of "Tiger Beat"

LOU CHRISTIE bounded into my office last week to say hello and fill me in on his latest and varied activities, as we haven't seen each other for over two years. It seems few people have. He had immersed himself in business. Lou is one of five partners in a management enterprise called Five Arts.

Although he hasn't had a hit here for over a year, there's no doubt he's definitely back on the scene again with "I'm Gonna Make You Mine," which happens to be the first hit he hasn't written himself.

I was curious why Lou hadn't released any records in the past year, since every time he does release a single it's an almost sure hit.

He told me that he had been wrapped up in the business ventures, and that the right song hadn't come along. "I'm the biggest critic in the world. I usually write my own things because I'm not satisfied with anyone else's material. But my record company called and said, 'We have this song that's good, come hear it.' So I did and I admitted: 'That's pretty nice. Lets' cut it.'"



Paid off

"I'm Gonna Make You Mine" has paid off in a big way for Lou. He was here in Hollywood doing some TV guest appearances, one of them being the "Dating Game," on which he won a trip to Austria. This coming week he leaves for ten days of TV appearances in Europe and then a tour of England.

"I really love England," he told me. "It seems like everyone in America is putting each other on, but in England people are so honest."

Lou said he's excited about doing concerts again. "It's funny, I really contradict myself. When the pace gets really hectic and I've been doing lots of concerts, I get into a whole ego thing where I say to myself, 'Why can't the audience let me perform? Why can't they just listen instead of shouting and screaming?'

"Then at the next gig I go out on the stage and I find myself working twice as hard to get the audience worked up and if they're not screaming when I leave the stage I feel like I've done a poor show! I think with the way **Tom Jones** moves on his TV show, anything goes, but I guess I was wrong.

"Here in America, they haven't noticed I've grown up. They still think of me like **Frankie Avalon** and **Fabian.** Here they label my music as teenybopper, but in Europe they call the songs I sing 'sunshine music.' And that's the way I like it.

"There are enough problems in the world without me moaning about them. The news every night is a one-hour bummer, so when I sing, I like to sing about all the groovy things there are in the world."

Lou's next single to be released in America will be "Are You Getting Any Sunshine," but in England and Europe the new single will be "She Sold Me Magic."

Lou said, "I don't know why, I can't explain it, but I just have a feeling 'She Sold Me Magic' will be a better song for England. It's just a vibration I have and I hope its' right!'

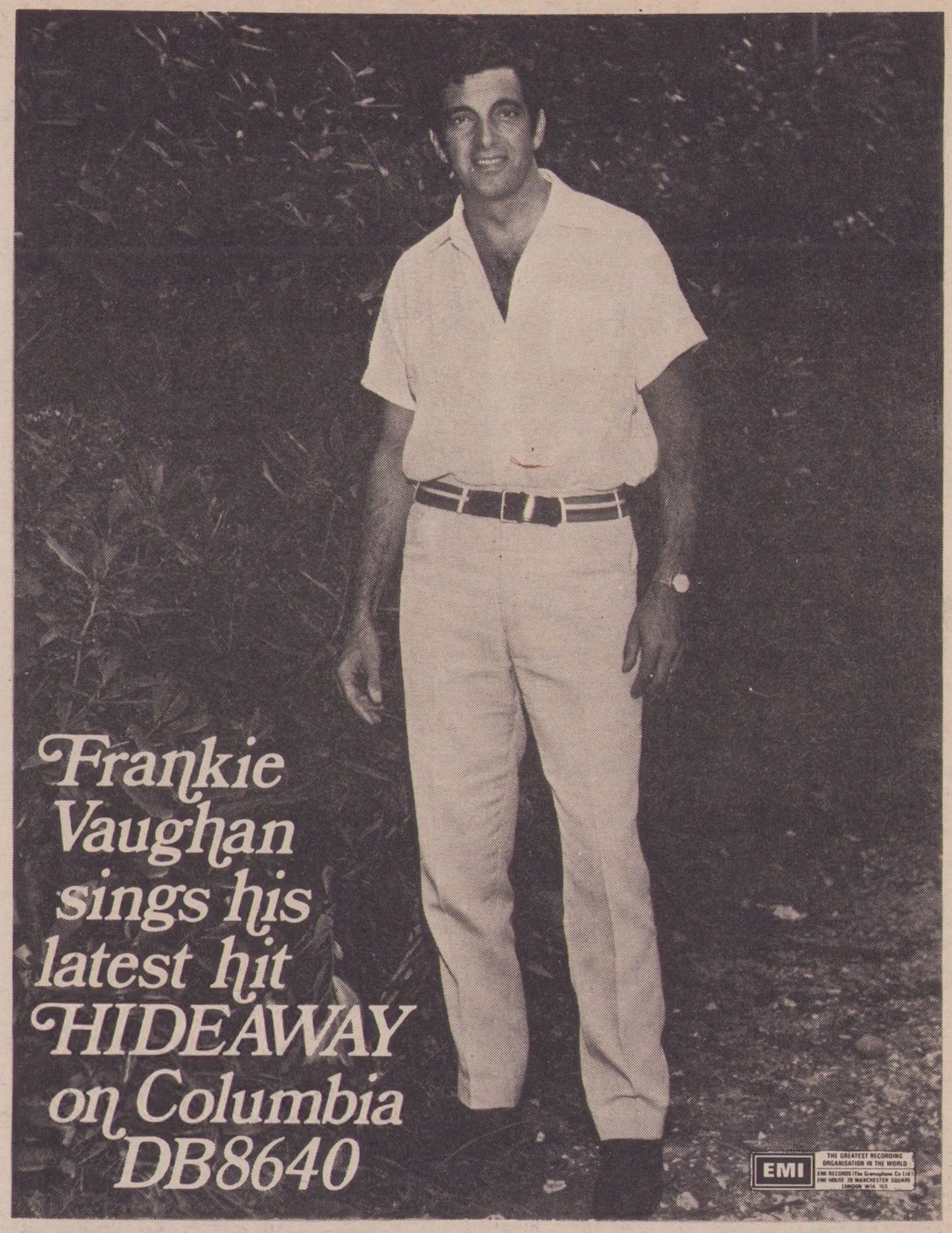
'What's the matter with them?"

This last week when Lou appeared on the **"Joey Bishop** Show," one of the late-night talk-variety shows, the cameramen were instructed to shoot him from the waist up only! Holy shades of Early Elvis days!

"I always used to have to be rather reserved when I danced on TV, because they didn't go for that a few years ago. But when I'd go on tour, I'd just dance naturally, and even there sometimes I'd be asked to quit dancing so wild. But I figured

Next week

FLEETWOOD MAC


Frankie Vaughan sings his latest hit HIDEAWAY on Columbia DB8640
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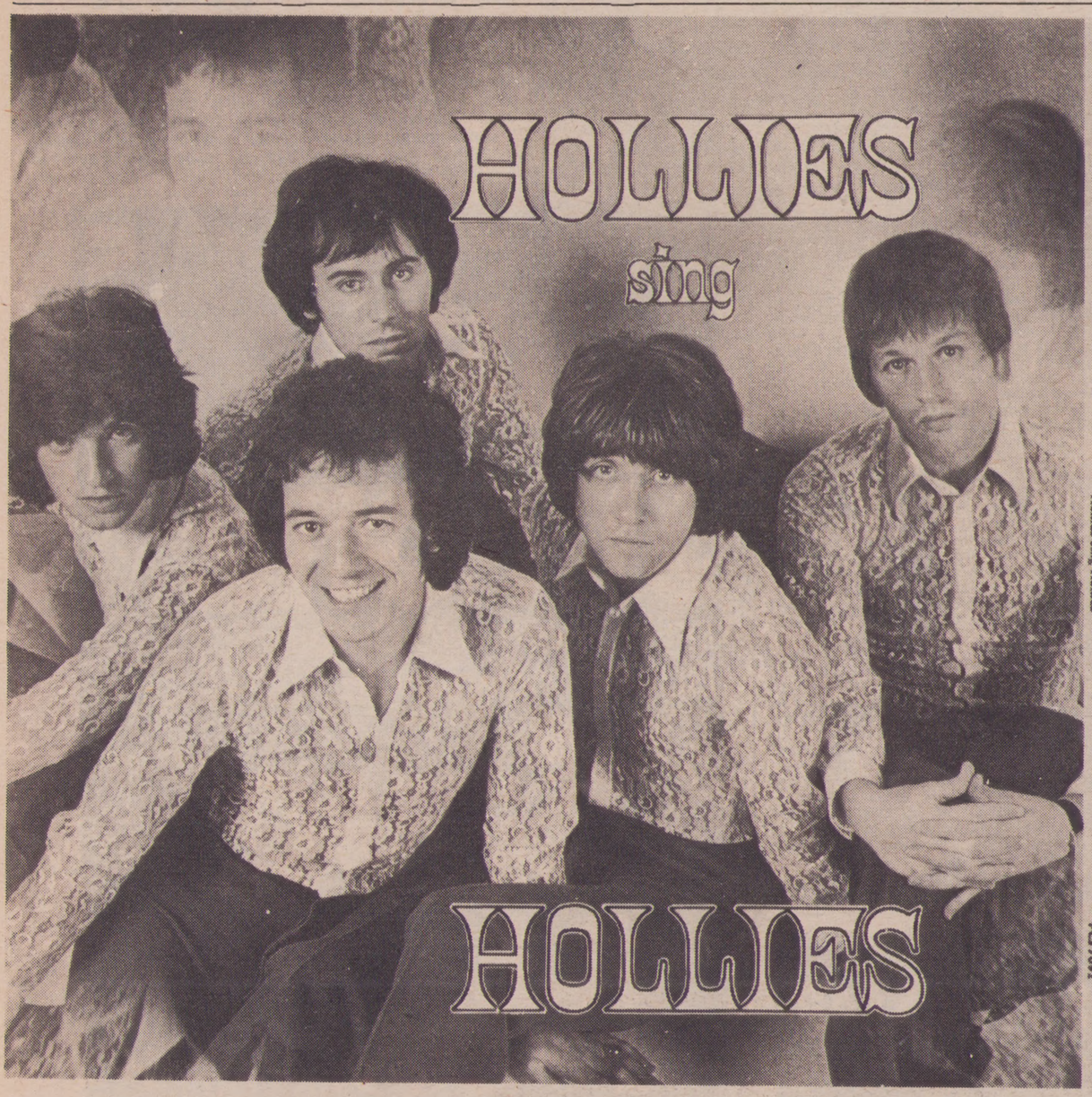

13 ORIGINAL TRACKS AVAILABLE NOW! ON Parlophone PCS 7092

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E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

TOP SINGLES REVIEWED BY DEREK JOHNSON

Marvin back to style of first hit

MARVIN GAYE: ★That's The Way Love Is (Tamla Motown).

IT took Marvin Gaye some years to make any impression in this country as a soloist — in fact, he was virtually the last of the Tamla brigade to do so. But "I Heard It Through The Grapevine" rectified that omission, and his newly-acquired fans will be delighted to know that this new one is in much the same style.

A funky insidious sound that goes on and on relentlessly, as Marvin wails imploringly in those impassioned blues-tinged tones, a girl group chants the title phrase incessantly, and the orchestra dispenses a characteristic Motown backing of heavy beat, crisp brass, dancing strings and rattling tambourine.

It may be the mixture as before, but it's medicine that's easy to digest, with a pronounced tonic value! And quite definitely, a pretty big hit.

MARMS POP HAS QUALITY

MARMALADE: ★Reflections Of My Life (Decca)

A STRONG ballad with a solid beat. The nostalgic lyric is beautifully harmonised by Marmalade, while the melody is hauntingly cloying. Keith Mansfield's arrangement is rich, stirring and imaginative.

This is what I call "quality pop," meaning that it requires several spins before its full impact hits home. I like it a lot — but then, I like most of this group's work.

Mind you, I don't think it is any better than Marmalade's "Butterfly," released by its previous label (CBS) a fortnight ago. But this new one is bound to get the plugs, and is the logical hit.

MARMALADE (l to r) JUNIOR CAMPBELL, DEAN FORD, ALAN WHITEHEAD, GRAHAM KNIGHT and PAT FAIRLEY

P. J. PROBY: †Today I killed A Man (Liberty).

Jim Proby does a Johnny Cash on what, for him, is an unusual record. Sung in a very low drawl, it's a moving tale of a youngster's feelings during the American Civil War. Opens to a jangling guitar backing then builds steadily with a rat-a-tat-tat beat, sweeping strings and choir. Excellent performance by P.J. of a spell-binding country ballad which, just conceivably, might catch on.

AREA CODE 615: Ruby (Polydor).

Area Code 615 is the telephone prefix in America for Nashville, and that gives a clue to this 10-piece group's approach. An up-tempo instrumental, it exudes a genuine country atmosphere—thanks to the generous use of steel guitars, fiddle, harmonica and banjo. Tears along like crazy at a breathtaking pace.

BILL MEDLEY: Someone Is Standing Outside (MGM).

A soulful heartfelt treatment by **Bill Medley** of a delightful **Jim Webb** lyric. It's fairly melodic, too, and the gospel-ish chanting of a girl group offsets Bill's beseeching to perfect advantage.

MAMA CASS JOGS ALONG

MAMA CASS ELLIOT: ★Make Your Own Kind Of Music (Dunhill).

A HAPPY-GO-LUCKY number, showcasing a bubbling and vibrant Mama Cass work-out. The verses jog along fairly quietly, then it erupts into an explosive sing-along chorus, with Cass dual-tracking merrily — while the orchestra just about does its nut in a bustling all-happening scoring.

The mood and pattern of the song are in similar vein to "It's Getting Better," and the tune is just as enjoyable. If there's one fault, it's simply that this disc (penned by Mann-Weil team) is modelled a little too closely on Mama's last one. But it's an extremely commercial record with instant appeal. A likely winner!

CLINTON FORD: Angel In My Pocket (Pye).

A relaxed effortless styling of a bouncy countrified ditty, which reminds me of the sort of number with which we associate Val Doonican. **Clinton Ford's** mellow treatment of the philosophic lyric is thoroughly appealing. But it's run-of-the-mill material, and I can't see it making much impression on the Chart.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

SIMON DUPREE & THE BIG SOUND: †The Eagle Flies Tonight (Parlophone).

I couldn't help thinking this has a Manfred Mann feel about it. Then I looked at the label, and I understood why — because it was penned by **Tony Hazzard,** the writer of a couple of the Manfreds' big hits. It has a colourful lyric, a catchy tune, an infectious beat and an appealing harmonic blend by the Simon Dupree lads. Definitely worthy of hit status, but the pre-Christmas rush may swamp it.

Des O'Connor nostalgia commercial

DES O'CONNOR: ★Loneliness (Columbia).

A SENTIMENTAL ballad with a swaying rhythm, adapted from the original Italian "Non Sono Maddalena" by Des himself, who's supplied a very attractive and highly nostalgic English lyric.

Alyn Ainsworth's scoring has retained much of the basic Italian colour, with shimmering strings and mandolin effects. It's a very pretty melody, and one that registers quickly — though its interpretation does call for a rather extensive range, and Des isn't quite at home on some of the low notes. But that's a relatively small point.

The main thing is that this marks a return from a more adventurous approach of "Dick-A-Dum-Dum" to Dee's very commercial sweet-corn style. And I shall be very surprised if it isn't a whopper!

RICHARD HARRIS: Fill the World With Love (Dunhill).

For a change, **Richard Harris** doesn't sing Jim Webb! This is a **Leslie Bricusse** song from the film "Goodbye Mr. Chips." And that immediately stamps it with the hallmark of quality. Richard's singing limitations are compensated for by his dramatic "acting" of the lyric, coupled with a massive epic-like scoring. The overall effect is gripping and fascinating. But its hit potential is minimal.

TONY BLACKBURN: Blessed Are The Lonely (Polydor).

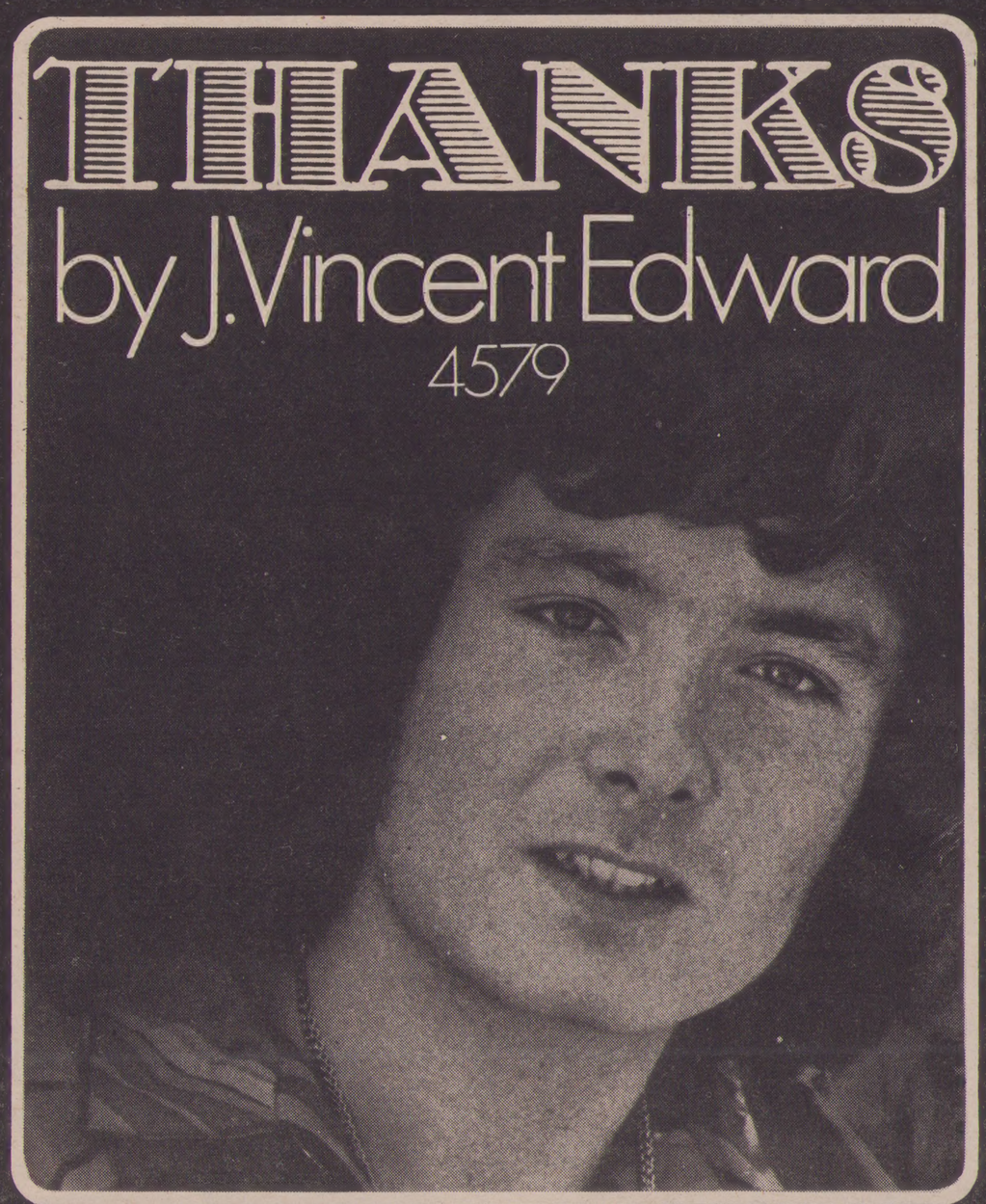
Despite the sentimental title, this is a rip-roaring rhythmic ballad, with **Tony Blackburn** singing more lustily than ever before. The expansive backing by **Keith Mansfield** features blaring brass, soaring strings, a girl group and driving beat. A bright, punchy disc that makes blessed well sure you're not lonely! Don't think the material is all that hot, but Tony's popularity could do the trick.

Great New Single

THANKS

by J.Vincent Edward

4579



CBS

CBS Records 28/30 Theobalds Road London WC1

Isley Brothers 1965 disc still 'new'

ISLEY BROTHER: ★Take Some Time Out For Love (Tamla Motown)

ALTHOUGH the Isley's new material is now being issued here by Major Minor, Tamla appears to have a stockpile of the brothers' early recordings which seem to be equally acceptable to the public.

In fact, I can't think of any other disc attraction which hits the jackpot so regularly on the strength of old waxings. This one is of 1965 vintage, but the casual listener would never know it, because it generates the same electricity and excitement as contemporary Motown discs.

It's fervent and spirited, with the boys soaring off into falsetto—but despite the frantic pace, there's still some great close-harmony work and a pleasant tune. What you might call a controlled rave-up! And a real blues-chaser, too.

SOLOMON KING: †Bless Your Heart (Columbia).

A romantic sing-along ballad in lilting waltz-time, with a seasonal flavour to the lyric. Once again, Solomon King has borrowed from the classics — result is a familiar melody in which everyone can join with the greatest gusto. Furthermore, it provides an ideal vehicle for Sol's big-belt projection. A good Christmas present for Mum, I reckon. By the way, it's based on "Orpheus In The Underworld."

BONZO DOG BAND: †I Want To Be With You (Liberty).

"A great piece of musical artistry . . . it will destroy you, blow your mind and send you writhing about the floor in ectasy." So says the accompanying hand-out — from the record company, of course. Well. I wouldn't exactly say that. But it's good — in fact, very good. The Bonzo Band in serious mood with a charming melodic medium-pacer. A strong performance of a song that grows on you with each successive spin.

FATS DOMINO: Me And My Monkey (Reprise); I'm Ready (Liberty).

Two **Fats Domino** discs released to coincide with his British visit. The Reprise item is a brand new waxing of an earthy r-and-b number in contagious monkey time, with Fats' fruity voice urged on by tambourine, driving piano and spirited chanting. The Liberty disc is much faster — it's a re-issue of a 1957 frenzied rock'n'roll routine that's already sold a million. Both are great discotheque material.

MORE SINGLES ON PAGE 15

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NME TOP 30

LAST WEEK	THIS WEEK	(Week ending Wednesday, November 12, 1969)	WEEKS IN CHART	HIGHEST POSITION
2	1	OH WELL.....Fleetwood Mac (Reprise)	6	1
1	2	SUGAR SUGAR.....Archies (RCA)	6	1
3	3	HE AIN'T HEAVY — HE'S MY BROTHER....Hollies (Parlophone)	6	2
5	4	RETURN OF DJANGO.....Upsetters (Upsetter)	4	4
4	5	I'M GONNA MAKE YOU MINE.....Lou Christie (Buddah)	9	2
18	6	(CALL ME) NUMBER ONE.....Tremeloes (CBS)	2	6
8	7	DELTA LADY.....Joe Cocker (Regal Zonophone)	4	7
15	8	WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (Trojan)	3	8
13	9	LOVE'S BEEN GOOD TO ME.....Frank Sinatra (Reprise)	5	9
17	10	SOMETHING .....Beatles (Apple)	2	10
9	11	NOBODY'S CHILD.....Karen Young (Major Minor)	7	8
6	12	SPACE ODDITY.....David Bowie (Philips)	7	6
21	13	SWEET DREAM.....Jethro Tull (Chrysalis)	3	13
16	14	WHAT DOES IT TAKE Jr. Walker & the All Stars (Tamla Motown)	4	14
10	15	A BOY NAMED SUE.....Johnny Cash (CBS)	9	3
23	16	COLD TURKEY.....Plastic Ono Band (Apple)	2	16
7	17	I'LL NEVER FALL IN LOVE AGAIN.....Bobbie Gentry (Capitol)	11	1
12	18	DO WHAT YOU GOTTA DO.....Four Tops (Tamla Motown)	7	11
27	19	TERESA.....Joe Dolan (Pye)	2	19
30	20	RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition (Reprise)	2	20
11	21	JE T'AIME . . . MOI NON PLUS Jane Birkin & Serge Gainsbourg (Major Minor)	13	2
25	22	LONG SHOT KICK THE BUCKET.....Pioneers (Trojan)	3	22
19	23	EVERYBODY'S TALKIN'.....Nilsson (RCA)	6	17
30	24	I MISS YOU BABY.....Marv Johnson (Tamla Motown)	2	24
24	25	THE LIQUIDATOR.....Harry J. All Stars (Trojan)	3	23
●	26	GREEN RIVER.....Creedence Clearwater Revival (Liberty)	1	26
14	27	LAY LADY LAY.....Bob Dylan (CBS)	9	4
29	28	AND THE SUN WILL SHINE.....Jose Feliciano (RCA)	4	22
●	28	BILJO.....Clodagh Rodgers (RCA)	1	28
●	30	YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder (Tamla Motown)	1	30

Britain's Top 20 LPs

1	1	ABBEY ROAD.....Beatles (Apple)	7	1
3	2	MOTOWN CHARTBUSTERS VOL. 3 Various Artistes (Tamla Motown)	4	2
2	3	AT SAN QUENTIN.....Johnny Cash (CBS)	14	1
7	4	LED ZEPPELIN VOL. 2.....(Atlantic)	2	4
4	5	IN THE COURT OF THE CRIMSON KING King Crimson (Island)	4	4
8	6	BEST OF THE BEE GEES.....(Polydor)	3	6
11	7	TOM JONES LIVE IN LAS VEGAS.....(Decca)	2	7
9	8	BEST OF CREAM.....(Polydor)	3	8
5	9	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	9	3
6	10	THEN PLAY ON.....Fleetwood Mac (Reprise)	6	5
15	11	UMMAGUMMA.....Pink Floyd (Harvest)	2	11
10	12	SSSSH.....Ten Years After (Deram)	7	4
13	13	HAIR.....London Cast (Polydor)	41	3
14	14	NASHVILLE SKYLINE.....Bob Dylan (CBS)	25	1
●	14	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	30	4
●	16	BEST OF THE SEEKERS.....(Columbia)	43	1
15	17	NICE ENOUGH TO EAT.....Various Artistes (Island)	2	15
●	18	THE COUNTRY SIDE OF JIM REEVES.....(RCA/Camden)	4	12
●	19	STAND UP.....Jethro Tull (Island)	15	1
18	20	A MAN ALONE.....Frank Sinatra (Reprise)	3	16
19	20	WORLD OF MANTOVANI VOL. 2.....(Decca)	7	8

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PEN 705

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Venus
PEN 702

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COLUMBIA
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5 YEARS AGO

TOP TEN 1964 Week ending Nov 13

3	1	BABY LOVE	Supremes (Stateside)
7	2	UM, UM, UM, UM, ,UM, UM	Wayne Fontana / Mindbenders (Fontana)
12	3	ALL DAY AND ALL OF THE NIGHT	Kinks (Pye)
2	4	OH, PRETTY WOMAN	Roy Orbison (London)
8	5	HE'S IN TOWN	Rockin' Berries (Piccadilly)
1	6	ALWAYS SOMETHING THERE TO REMIND ME	Sandie Shaw (HMV)
4	7	SHA LA LA	Manfred Mann (HMV)
9	8	TOKYO MELODY	Helmut Zacharias (Polydor)
11	9	DON'T BRING ME DOWN	Pretty Things (Fontana)
5	10	WALK AWAY	Matt Monro (Parlophone)

10 YEARS AGO

TOP TEN 1959 Week ending Nov 13

1	1	TRAVELLIN' LIGHT	Cliff Richard (Columbia)
2	2	MACK THE KNIFE	Bobby Darin (London)
4	3	RED RIVER ROCK	Johnny and Hurricanes (London)
7	4	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?	Emile Ford (Pye)
3	5	SEA OF LOVE	Marty Wilde (Philips)
5	6	'TIL I KISSED YOU	Everly Brothers (London)
10	7	BROKEN-HEARTED MELODY	Sarah Vaughan (Mercury)
9	8	PUT YOUR HEAD ON MY SHOULDER	Paul Anka (Col)
11	9	MAKIN' LOVE	Floyd Robinson (RCA)
6	10	HIGH HOPES	Frank Sinatra (Capitol)

15 YEARS AGO

TOP TEN 1954 Week ending Nov 12

1	1	MY SON, MY SON	Vera Lynn with Frank Weir (Decca)
3	2	HOLD MY HAND	Don Cordell (Coral/Vogue)
2	3	THIS OLE HOUSE	Rosemary Clooney (Philips)
5	4	IF I GIVE MY HEART TO YOU	Doris Day (Philips)
6	5	THIS OLE HOUSE	Billie Anthony (Columbia)
8	6	IF I GIVE MY HEART TO YOU	Joan Regan (Decca)
4	7	SMILE	Nat "King" Cole (Capitol)
7	8	MY FRIEND	Frankie Laine (Philips)
8	9	RAIN, RAIN, RAIN	Frankie Laine (Philips)
10	9	LITTLE THINGS MEAN A LOT	Kitty Kallen (Brunswick)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

Tuesday, November 11, 1969

Last This Week		
1	1	WEDDING BELL BLUES Fifth Dimension
8	2	COME TOGETHER Beatles
2	3	SOMETHING Beatles
3	4	SUSPICIOUS MINDS Elvis Presley
4	5	BABY IT'S YOU Smith
9	6	AND WHEN I DIE Blood, Sweat & Tears
7	7	SMILE A LITTLE SMILE FOR ME Flying Machine
5	8	TRACY Cuff Links
12	9	TAKE A LETTER MARIA R. B. Greaves
6	10	SUGAR SUGAR Archies
11	11	BALL OF FIRE Tommy James & Shondells
10	12	IS THAT ALL THERE IS Peggy Lee
17	13	ELI'S COMING 3 Dog Nite
14	14	YOU'VE LOST THAT LOVIN' FEELIN' Dionne Warwick
18	15	TRY A LITTLE KINDNESS Glen Campbell
19	16	RUBEN JAMES Kenny Rogers & First Edition
28	17	FORTUNATE SON Creedence Clearwater Revival
20	18	DOWN ON THE CORNER Creedence Clearwater Revival
15	19	I CAN'T GET NEXT TO YOU Temptations
25	20	SUITE: JUDY BLUE EYES Crosby, Stills & Nash
23	21	BABY, I'M FOR REAL Originals
—	22	BACKFIELD IN MOTION Mel & Tim
26	23	MIND, BODY & SOUL Flaming Ember
29	24	YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder
27	25	GOING IN CIRCLES Friends Of Distinction
—	26	LEAVING ON A JET PLANE Peter, Paul and Mary
—	27	CHERRY HILL PARK Billy Joe Royal
—	28	MAKE YOUR OWN KIND OF MUSIC Mama Cass
—	29	HOLLY HOLY Neil Diamond
—	30	NA NA HEY HEY KISS HIM GOODBYE Steam

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BIG NAMES DUE ON TV

New Val series; six Dusty guest spots

The new series of "This is Tom Jones" — which begins on November 23 — may be screened by ATV for only six weeks. ATV is currently filming 39 editions of the show, but transmission may be interrupted after the screening of the first six (for which bookings were reported in the NME two weeks ago) to allow an alternative show to be slotted into the Sunday schedules. This could be either "Focus On Sunday" or the new Humperdinck series.

A BBC-TV camera crew will be travelling with Tom Vincent throughout his current British tour, filming the rock star at leisure and at work. It is planned to edit this film into a one-hour documentary about Gene, which would be screened in December. Cameras will film the whole of his performance at the Hampstead Country Club on November 30, and extracts from his act will be incorporated into the documentary. It is likely to be screened by BBC-2.

Dusty Springfield has been set for six major TV appearances, in all of which she will perform her new single (see separate story). The first guest spots in two editions of ATV's "This is Tom Jones," although transmission dates are not yet set, BBC-1 shows for Dusty are "Top Of The Pops" (November 27), the "Cilla Black Show" (Christmas Eve) and "Pop In The Sixties" (January 1). She also guests in ATV's Lonnie Donegan series during December.

A change in the running order of guests for BBC-2's Georgie Fame-Alan Price series "The Price Of Fame" means that U.S. blues singer Thelma Houston will now be seen in the first edition on Thursday, November 20. Delaney and Bonnie and Friends will now appear in the November 27 show. There will be a two-week gap before the series resumes on December 18, when Billy Preston is expected to be the guest attraction. There are six shows in all.

Mary Hopkin, Rolf Harris with the Young Generation, Roy Castle, Kenneth McKellar and Moira Anderson are the first bookings for BBC-1's "Christmas Night With The Stars," which will be compered by Val Doonican. The show will run for about two hours, and will also feature a host of comedy stars. A BBC spokesman told the NME that, after her participation in the Eurovision Song Contest, Mary Hopkin will probably star in her own series next year.

Val Doonican begins a new 13-week Saturday-night series on BBC-1 on January 3. This Saturday spot is currently occupied by the Harry Secombe shows, and throughout December viewers will see a repeat of the Morecambe and Wise series already screened by BBC-2 in which the guests include Bobby Gentry, Vince Hill, Malcolm Roberts, the Trio Athenee, Moira Anderson, Edward Woodward, Kenneth McKellar and resident group, Kenny Ball's Jazzmen.

Stones' U.S. tour smashes records

TWO extra concerts have been added to the Rolling Stones' current U.S. tour itinerary, in view of the huge demand for tickets. The original schedule of 17 concerts was a complete sell-out within hours of box-offices opening. Consequently, the Stones played an additional concert last weekend at their opening venue, Los Angeles Forum. And a fourth concert has now been arranged for New York Madison Square Gardens, where only three shows were originally planned.

The tour opened to sensational scenes last Saturday (see page 16). And at their opening concert in Los Angeles, the Stones grossed £106,000 — thus beating the previous record for the venue of £100,000 established by the Beatles in 1966. It now looks as though the tour will gross close on £2 million — as opposed to the initial estimate of two million dollars.

Hundreds of New York fans slept in the streets for three days to secure tickets for the Stones' concerts in that city on November 27 and 28.

● Also taking part in the three-day West Palm Beach Festival — which the Stones headline on November 30 — are the Moody Blues, Ten Years After, King Crimson, Spooky Tooth, the Band, Janis Joplin, Steppenwolf, the Chambers Brothers and Iron Butterfly.

GENE VINCENT'S DATES

ONE-NIGHTERS set for rock star Gene Vincent during his current British tour include Orpington Civic Hall (next Tuesday, 18), London Speakeasy and Revolution (Thursday), Nelson Imperial (November 22), Nottingham Sherwood Rooms (24), Barnstaple Queen's Hall (28), Hampstead Conway Club (30), Birmingham Belfry (December 1) and Crewe Up The Junction (5). As already reported, Gene also plays a Sunday concert on November 23, which has now been switched from Drury Lane to the London Palladium.

Radio 1 names

JIMMY YOUNG SHOW (Monday, November 24, to Friday, November 28): Status Quo, Harmony Grass, Guy Darrell Syndicate, Freshmen, Sir Percy Quintet, Violet Brown's Decision, the Whale, Lois Lane, Freelanders and the bands of Acker Bilk, Joe Loss and Johnny Arthey.

TOP GEAR (Saturday, November 22): Tyrannosaurus Rex and Jon Hiseman's Colosseum.

DAVE CASH RADIO PROGRAMME (November 24-28): Move, Californians and J. Vincent Edward. More names still to be booked.

JOHNNY WALKER SHOW (Saturday, November 22): Foundations.

DAVE LEE TRAVIS SHOW: Love Affair and Casuals (this Sunday, 16); Gene Vincent and Manfred Mann Chapter III (November 23).

TERRY WOGAN SHOW (November 24-28): Bachelors with the Des Champ Set, Long John Baldry with Almond Marzipan, Symbols, Barron Knights, Simon Dupree and the Big Sound, Searchers, Karl Denver Trio, David Garrick, Sweet, Settlers, Treetops, Gentle Influence and the bands of Tony Evans, Ray McVay and Terry Lightfoot.

TONY BRANDON'S SATURDAY PEOPLE (November 22): The Sweet, Los Paraguayos and the Harry Roche Constellation.

☆ POPLINERS ☆

CANNED HEAT now confirmed to begin its British tour on January 4, but Creedence Clearwater Revival's visit unlikely to take place before March. ● **Donovan's** concert at London Royal Festival Hall on December 6 was sold out within two hours of box-office opening last Thursday. ● **Vera Lynn** was flying to Canada yesterday (Thursday) for concerts in Toronto, Vancouver and Ottawa. ● **Led Zeppelin** invited to headline 1970 Montreaux Jazz Festival in Switzerland on June 6. ● **Status Quo** tours Sweden from December 31 to January 4, and is then likely to undertake South American tour. ● U.S. blues singer **Slim Harpo** set for British tour from February 20 to March 8. ● **Solomon King** cabaret week at Manchester Wythenshawe Golden Garter from December 15. ● **Pink Floyd, Fairport Convention, Sam Apple Pie** and **East Of Eden** in progressive concert at Port Talbot Indoor Sports Centre on December 6. ● **Love Affair's** annual fan club convention being held at London 100 Club on December 14. ● **David Bowie, Edgar Broughton Band** and **Steamhammer** in concert at Brighton Dome next Wednesday (19). ● **Fleetwood Mac** at West Hampstead Railway Hotel next Tuesday (18).

☆ ONE – NIGHTERS ☆

LONDON MARQUEE: Hardin and York (tonight, Friday), **Family** (next Tuesday), **Jimmy Witherspoon** (Thursday), **Taste** (November 21), **Glass Menagerie** (22), **Blossom Toes** (23) and **Otis Spann** (27).
BIRMINGHAM BELFRY: Bob Kerr's Whoopee Band (tomorrow, Saturday); **Drifters** (next Monday) and **Searchers** (November 24).
HANLEY PLACE: Atomic Rooster (next Tuesday), **Alex Welsh Band** (Thursday), **Episode Six** (November 22), **Jimmy James** and the **Vagabonds** (23), **Arrival** (26), **Jimmy Witherspoon** (27) and **Family** (December 2).
BIRMINGHAM REBECCA'S: Christine Perfect (next Monday), **Inez** and **Charlie Foxx** (Wednesday), **Fontella Bass** (November 25) and **Emperor Rosko** (26).
MANCHESTER TWISTED WHEEL: Platters (tomorrow, Saturday), **Marv Johnson** and **Fontella Bass** (November 22), **Arthur Conley** (29), **Oscar Toney Jr.** (December 6), **Jamo Thomas** (13) and **J. J. Jackson** (27).

I'll never find another Keynsham

SUPERSTAR IS COMING

Des with Cilla; Edwin Hawkins for Andy

DES O'CONNOR, Henry Mancini and Harry Secombe have been added to the guest list for Cilla Black's new BBC-1 series, which starts next Tuesday. Revised line-up for the series now comprises Val Doonican, Moira Anderson and Dudley Moore. (November 18); the Hollies, Des O'Connor and Peter Cook (25); Harry Secombe and Roy Castle (December 2); Sacha Distel, Dora Bryan and Johnny Hackett (9); Henry Mancini and Sandie Shaw (16); and Cliff Richard (24).

Mancini also appears in BBC-1's "Andy Williams Show" on Monday, November 24, when the other principal guests are the Edwin Hawkins Singers and Debbie Reynolds.

Paul Jones and the Morgan-James duo guest in the fifth edition of BBC-2's "Vera Lynn Show" on Wednesday, December 10. On the same channel, Sonny and Cher are in "Rowan and Martin's Laugh-In" on Sunday, November 23 — which means that the Monkees' projected appearance in this series has again been put back.

Three more countries have now pulled out of next year's Eurovision Song Contest. They are Finland, Norway and Sweden. This is likely to reduce the entries to 12 or 13 countries. Commented a Finnish spokesman: "The contest has now become a cavalcade of big stars, and small countries do not have a chance to fight them."

Donald Peers is featured in BBC-1's "Braden's Week" tomorrow (Saturday). Also on BBC-1, the Johnny Howard Orchestra and singers — Laura Lee, Danny Street and Tony Steven — are in "Dance Date" on Friday, November 21.

The London Royal Festival Hall concert tonight (Friday) by Herb Alpert and the Tijuana Brass — which, as previously reported, is being filmed in its entirety by ATV — will be screened by that company as one of the highlights of its Christmas viewing. New bookings for ATV's "The Golden Shot" include Leapy Lee (December 7) and Karen Young (28). Also on ATV, Dave King returns to television with a new series of six half-hour shows next Thursday (20).

Curtis Knight visit

Curtis Knight—the American blues bandleader with whom Jimi Hendrix played at the outset of his career — arrives in Britain on November 24 for a promotional visit, which will include TV and radio appearances. RCA is rushreleasing his new single "Fancy Meeting You Here" today (Friday).

BEATLE LP SELLS FOUR MILLION

Further delay over new Mary Hopkin disc

SALES of the Beatles' "Abbey Road" album — still No. 1 in the NME LP Chart — had reached an estimated world total of more than four million at press-time this week! George Harrison's "Something" track from the album is up to No. 1 in the Top Thirty, and he is reported to be now forming an Apple Band to back sessions for the label and to record in its own right. Spurred on by its multi-million sales in the past 12 months, Apple is also planning a blitz of new singles and albums for early 1970.

There is still mystery surrounding Mary Hopkin's long-delayed third single—her last, "Goodbye," was released as long ago as March —and no decision has yet been taken on the follow-up.

Mary's earlier-recorded "Que Sera" is still thought to be a possibility, but she returns from an appearance on the Andy Williams' TV show in America this week and may then record further titles for a crash-release before Christmas.

Shortly after, she begins rehearsals for her pantomime debut with Tommy Steele in the London Palladium pantomime "Dick Whittington," previously reported.

OTHER APPLE NEWS ....

Following completion of their new film, "Balloon" — filmed from a balloon in descent and produced by Nick Knowland, who assisted them in the making of "Rape" — **JOHN AND YOKO LENNON** have flown to Greece on holiday. John is also now clean shaven.

"How The Web Was Woven" is the finalised title of **JACKIE LOMAX'S** next single, written by **GEORGE HARRISON.** It is scheduled for January release, by which time it is expected that Jackie will have taken up an offer to join the Heavy Jelly.

WHITE TRASH — recent brief NME Chart entrants with "Golden Slumbers" & "Carry That Weight"—are recording their first album, also planned for January release by Apple.

DORIS TROY is also recording tracks in the Apple studios with George Harrison for a single for January release, although sessions stopped this week because she was suffering from acute fibrositis. Doris is further expected to work on a new single with **BILLY PRESTON,** once his return to Britain is finalised.

As previously reported, the **PLASTIC ONO BAND'S** debut album — featuring rock'n'roll favourites — is out on Friday, November 28.

BEE GEE SONG: ELVIS SINGLE?

ELVIS PRESLEY'S next single may be a composition by the Bee Gees. He has recorded the Gibb brothers' million-selling "Words" for inclusion on his forthcoming album "Elvis In Person — From Memphis To Vegas," but a report from America on Wednesday suggested that this may be lifted from the LP for release as a single.

ENGELBERT CANCELS VEGAS; EARLY START ON TV SERIES

ENGELBERT HUMPERDINCK'S second month-long cabaret season at Las Vegas Riviera Hotel, due to have begun on December 1, has been postponed. This is to enable the singer to make an earlier start on his Anglo-American TV series, which is considered desirable following extremely favourable reaction to the pilot edition filmed last month.

After completing his current New York cabaret season, Engelbert plays a string of American concert dates, and returns to London on December 1. Work on his TV series begins almost immediately, although he will interrupt this to make one or two promotional TV appearances on his new single "The Winter World Of Love."

The pilot edition of the Humperdinck series, with Tom Jones, Jose Feliciano and Dionne Warwick guesting — is likely to be screened in Britain by ATV during the Christmas period. But it has not yet been decided when transmission of the series proper will begin.

Tull plays top U.S. stadiums

JETHRO Tull left late last night for New York, where it is scheduled to begin its month-long U.S. tour today (Friday). An impressive schedule has been lined up for the group including four days at Fillmore West and two days each at Chicago Kinetic Playground, Detroit Eastown Theatre, Boston Tea Party and the Fillmore East. Among other venues are San Diego Auditorium, Houston Coliseum, Austin Arena, Dallas Auditorium, Philadelphia Electric Factory and San Antonio Convention Centre.

Among acts with whom Jethro Tull will be starring during the tour are Fleetwood Mac, Joe Cocker, Ell Mattress and Chicago Transit Authority. Final date is scheduled for December 14, and Tull returns to Britain the following day.

The group spends the second half of December cutting a new single and completing tracks for its third LP, Most of January and February will be devoted to European engagements — including a one-week visit to Scandinavia, a season at Paris Olympia and concert tours of Holland, Belgium and Germany. Tull's "Sweet Dream" jumps eight places to No. 13 in this week's NME Chart.

TEMPTATIONS CABARET SET; NEW MARV DATES

THE Temptations are now officially confirmed to make their London cabaret debut at the Talk Of The Town, when they commence a two-week season at the theatre-restaurant on January 12. The Tamla Motown group's visit was originally planned for February. It is the Temptations' first visit to this country, and a TV special will almost certainly be made during its stay.

Tamla star Marv Johnson — at No. 24 in this week's NME Chart with "I Miss You Baby" — has had his current British tour extended until December 7. The visit, promoted by Maurice King and Mike Hapsh, was originally due to end earlier this month.

Additional dates are Sheffield Shades (tonight, Friday), Northwich Memorial Hall (15), Middlesbrough Excel Hall (16-22), Bolton Bolton House (23), Kenilworth Grand Evesham Marine (25), Preston Guild Hall (26), Liverpool Mardi Gras and Victoriana (28), Norwich Gala (29), Derby Clouds (30), Blackburn Stax (December 1), Birmingham Rebecca's (3), Sunderland Annabelle's (5) and Birmingham Le Metro (7).

● Dionne Warwick flies to London after a continental tour for one concert appearance, probably at the Royal Albert Hall, during April — though no definite date has been set.

Karen sings for troops

Karen Young flies to Northern Ireland on December 15 to spend two days entertaining British troops there. She will also be singing for British servicemen in North Africa for two weeks from January 12. Another booking for Karen is a concert tour of Ireland from December 28 to January 4.

FLAMING YOUTH'S TV SPEC

Flaming Youth's debut disc, the Fontana album Ark 2", is to be the subject of an hour-long TV special which the group will film in Holland next week. It is to be produced in colour for subsequent sale to world-wide TV networks. First public performance of "Ark 2" will be in a gala show at London Lyceum this evening (Friday).

PURPLE FOR WORLD-WIDE TV

DEEP PURPLE is to be featured in a U.S. TV colour special titled "It's A Man's World." The group's segment is one of six sequences which will be filmed by NBC-TV in major cities around the world. Purple films its contribution in London between November 29 and December 5. Networked U.S. transmission is set for April.

Purple is set for a lengthy European tour early in the New Year. After three concerts in Italy from January 17, it sets out on a 16-day tour of Switzerland and concludes with a ten-day tour of Germany and Austria.

Home dates in November include Dunfermline Kinema (this Sunday), Glasgow Electric Garden (Monday), London Polytechnic (21), Ebbw Vale Groovesville (22), Birmingham Barnett Concert Hall (24), Guildford Civic Hall (28), and London Roundhouse (30).

FAME EXPANDS HIS GROUP INTO A TEN-PIECE BAND

Georgie Fame's new backing group, originally planned as a nine-piece band, has now been expanded to a ten-piece line-up. It includes three saxes., two trumpets, trombone and rhythm section. Fame flies to Lisbon on Boxing Day for a return appearance in the "Zip-Zip" TV show.

EIGHT CONCERTS FOR TEN YEARS

DATES and venues for the eight-city concert tour by Ten Years After and Blodwyn Pig have now been finalised and the bill will be completed by new group, Stone The Crows. Itinerary comprises Newcastle City Hall (December 9), Birmingham Town Hall (10), Southampton Guildhall (11), Nottingham Town Hall (12), Bristol Colston Hall (13), London Royal Albert Hall (15), Edinburgh Usher Hall (17) and Manchester Free Trade Hall (19).

XMAS GLUT ON STAR SINGLES

Left to right: GLEN CAMPBELL, BOBBIE GENTRY, GENE PITNEY, TOMMY ROE and CILLA BLACK.

Bobbie, Glen, Dusty, Cilla, Lou, Equals, Dells, Pitney

BOBBIE GENTRY'S follow-up to her recent chart-topper is a duet with Glen Campbell, reviving two former Everly Brothers hits. Dusty Springfield's latest is a track she recorded recently in Philadelphia. Although Lou Christie's "I'm Gonna Make You Mine" is still in the Top Five, his follow-up has already been scheduled. Tommy Roe's new disc is a song he composed with Freddy Weller — the same team which was responsible for his No. 1 hit "Dizzy." Other artists figuring in the pre-Christmas rush of big-name singles include Cilla Black, the Equals, Gene Pitney, the Dells, Dave Clark and Leapy Lee.

The Gentry-Campbell team sings the Everlys' 1958 hit "All I Have To Do is Dream" (Capitol), issued next Friday (21). Flip side is another Everly hit dating back to 1961 — "Walk Right Back." A joint album by Bobbie and Glen will be released in January.

Dusty Springfield's "A Brand New Me" (Philips) also comes out on November 21. The album from which it is taken, consisting entirely of American-recorded material, will follow in the New Year.

Lou Christie's "She Sold Me Magic" (Buddah) is being issued next week to coincide with his visit to this country. Out the same day are Cilla Black's "If I Thought You'd Ever Change Your Mind" (Parlophone), Gene Pitney's "She's A Heavy Lady Down" (Stateside), Tommy Roe's "Jam Up Jelly Tight" (Stateside) and Leapy Lee's "Good Morning" (MCA).

President releases the Equals' "Rub-A-Dub-Dub" next Friday. It was penned, not by Eddie Grant, but by fellow group member Derry Gordon. The Equals' new LP is now complete and will be coming out in mid-December.

Among November 28 issues are the Dells' revival of the Little Anthony hit "Dock Of The Bay" (Chess), the Bachelors' "My First Love" (Decca), and Billy Fury's "All The Way To The U.S.A." (Parlophone).

The Dave Clark Five brings out a medley of rock standards next Friday, titled "Good Old Rock'n'Roll" (Columbia). It includes the title number, "Sweet Little Sixteen," "Long Tall Sally," "Whole Lotta Shakin'," "Blue Suede Shoes," "Lucille," "Reelin' And Rockin'" and "Memphis Tennessee." This is an ordinary single record.

Among newly-announced December albums are Joe Cocker's (Regal Zonophone), Tony Bennett's "Snowfall" (CBS) and Sandie Shaw's "Reviewing The Situation" (Pye).

TREMS' FOLLOW-UP IS SET: CABARET VENUES

THE Tremeloes' next single is already set and a new album is in preparation. An Irish tour is scheduled for December, and the group has been booked for several weeks in cabaret during the first half of 1970 by the Bailey circuit.

With "(Call Me) Number One" at No. 6 in this week's NME Chart, the group has selected for the next disc the self-penned "Yellow River" — which is described by a spokesman as being "something like Creedence Clearwater." Five tracks for a January album have been recorded, including a new version of the group's current hit, all of which were written by the Trems.

On Sunday (16), the group plays Sunderland Empire Theatre, then Birmingham Belfry (22) before flying to Belgium for a TV show five days later. It returns for two dates at Manchester Princess and Domino (28-29) and cabaret at Middlesbrough Showboat for the week of December 1. Its one-week Irish tour begins on December 8.

The Tremeloes' cabaret weeks set for next year are Stockton Fiesta (January 4), Birmingham Cavendish and Dolce Vita (January 18), Sheffield Cavendish (February 22) and Blackburn Cavendish and Dolce Vita (March 22).

Ginger Baker film offer

BLIND Faith drummer Ginger Baker has been offered a starring role in a Western movie, to be shot in Hollywood in February. The film is "Zachariah," written by Joe Massot. Baker's manager Robert Stigwood is currently negotiating with the producer of the picture, Lawrence Kubik. Ginger is said to be very keen on accepting the offer, as it would be his first major screen role.

As previously reported, Blind Faith is not operational at the moment, as all four members are working on individual projects. It had been planned for the group to get together again in January, with a view to playing major concert dates. However, if Baker accepts the Hollywood offer, a delay in Blind Faith's plans seems inevitable — unless the group considers finding a substitute drummer.

FOUNDATIONS, CLIFF, TRASH AID CHARITY

THE Foundations are donating the royalties from the "B" side of their new single to the Save The Children Fund. Titled "Penny, Sir," it was penned by lead singer Colin Young and is being adopted by the STCF as its official theme song. The group will also donate world-wide performance royalties on the song to the Fund and is planning a concert at the Royal Albert Hall to support the same cause. Top side of the Foundations' new disc is "Baby I Couldn't See."

Cliff Richard represents the pop world in a gala midnight concert at the London Palladium on Wednesday, December 10. The show — which will also feature stars from the opera and film worlds — is in aid of the National Society for the Prevention of Cruelty to Animals.

Recent NME Chart entrants White Trash, Manfred Mann Chapter III and Principal Edward's Magic Theatre are among names already lined up to appear in an anti-Apartheid concert at London Roundhouse on March 23. Titled "Mosaic," the show will be produced by Sean Kenny, with Pete Drummond as compere.

The concert by Family, the Graham Bond Initiation and Sam Apple Pie at London Royal Albert Hall on Friday, December 19 is a charity event in aid of Shelter. Compere is John Peel.

● It is not now expected that the Beach Boys will be coming to Britain to take part in the Save Rave charity concert at the London Palladium on Sunday, November 30, for the benefit of the Invalid Children's Aid Association.

Jr. Walker, Christie dates

JR. WALKER and the All Stars, who climb to No. 14 in this week's NME Chart with "What Does it Take," are to undertake a two-week British tour in the New Year. They will play concert and club dates, which are currently being set by promoter Arthur Howes, and fellow Motown star Jimmy Ruffin is being sought to join the bill. Howes is also lining up dates for Lou Christie's six-week European tour which opens on November 23, and the majority of which will be spent in this country.

Walker and his group open their tour with a major concert at London's Hammersmith Odeon on February 20. Only other dates so far set are Croydon Fairfield Hall (22), Nottingham Sherwood Rooms (24), Newcastle City Hall (27) and Chatham Central Hall (28). Efforts to sign the Chambers Brothers for the package have failed, and another attraction is now being sought.

As reported last week, Lou Christie opens his tour with a week in cabaret at Stockton Fiesta from November 23, which he will now double with Thornaby Golden Eagle. One-nighters for Lou include Croydon Fairfield Halls (30), Preston Top Rank (December 2), Boston Gliderdrome (6), Manchester Princess and Domino (7), Crewe Up The Junction (38), Coventry Matrix (39), Scarborough Scene Two (20) and London Oval Surrey Rooms (21).

SEPTIMUS MINUS ONE!

THE new seven-piece supergroup provisionally named Septimus — plans for which were exclusively revealed in the NME two weeks ago — has already lost one of its members! Former Amen Corner stalwart Mike Smith has decided to pull out of the venture, due to the increasing pressure of his management activities. He will not be replaced which means that—in the new six-piece line-up—the group is having to find a new name.

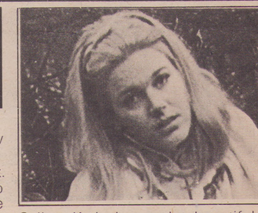
Remainder of the personnel remains intact, comprising ex-Amen Alan Jones, ex-Herd members Andy Bown and Henry Spinetti, and ex-Mindbender Charlie Harrison, plus Adrian and Trevor Williams.

The group will not make any appearances until the New Year when it will debut with a concert at the Isle of Wight, where it is currently rehearsing. Both Southern-Tv and BBC-1 have made approaches to film and interview the group, but have so far been refused.

EX-YARDBIRD'S NEW GROUP

Former lead singer with the Yardbirds, Keith Relf, has formed a new group called Renaissance. It includes his sister, Jane, and drummer Jim McCarty also from the Yardbirds. Ex-Nashville Teens pianist John Hawkin and bassist Louis Cennamo complete the line-up of the group, which is completing an album for release in the near future by Island.

info



We're pleased to have with us now THE MARMALADE and their first single on Decca is released this week. Titled 'Reflections of my life', the group produced it themselves and it's by far the most inventive record they've made. Obviously a lot of thought and care have gone into it – the harmonies are really beautiful, and there's a guitar break that might take you by surprise. 'Reflections of my life' is a cert for the charts. On Decca F 12982.

KATHE GREEN comes from sunny California, but for the time being has decided to make her home in London. She is a very talented actress, singer and songwriter, and has worked with such people as Richard Harris, Jim Webb and Peter Sellers. Kathe has made a beautiful album from which comes her single, 'If I thought you'd ever change your mind', and if you've ever been unlucky in love, this song is for you. It's so real and sincere, and the arrangement is just perfect. On Deram, the number is DM 279.

A different variation on the same theme is a Les Reed/Barry Mason song called 'She's gone' sung by STEVE TRACEY. This is a big powerful ballad with all-stops-out chorus, and Steve has just the right strength and feeling in his vorce to get the most out of a song like this. It's on the Chapter One label, number CH III.

There's been a rumour going around that THE CUFF-LINKS are non-existent. Pay no attention, these are real people! The misunderstanding probably arose because their lead singer was, I think, one of the voices on that chart-topping single by a group of cartoon characters! So it seems only right that 'Tracy' by The Cuff-Links should go to number one, and it's certainly headed in the right direction. It's on MCA, number MU 1101.

TONY JOE WHITE'S new single, 'Roosevelt and Ira Lee' went straight into the American Hot 100, and looks set to go even higher than 'Polk salad Annie' did. I really believe Tony Joe is the biggest thing since sliced bread – I certainly didn't know until I heard his records that it's possible to hear a smile! Still no more news of a visit here, but we're working on it. In the meantime, you can get the new single on Monument, MON 1040. Very nice to see ROY ORBISON climbing the charts with 'Penny arcade'. Roy has some of the most devoted fans on earth, and deservedly so, because he is one of the most respected men in the music business. The single is on London HL 10285.

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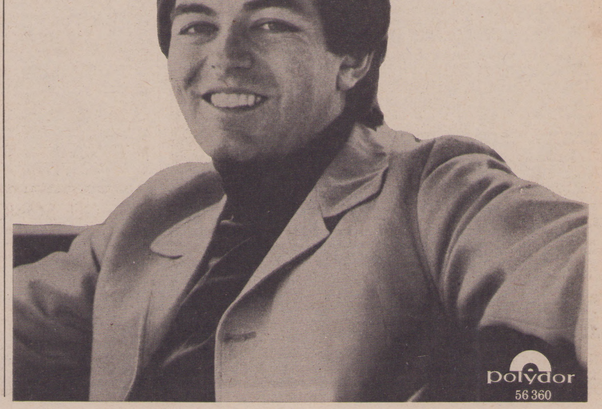


DECCA group records

Polydor 56 360

LATEST ALBUM REVIEWS Edited by ALLEN EVANS

BIG LOAD OF COUNTRY HITS

BEST OF TODAY'S COUNTRY HITS (RCA mono JET 102 A/B; 43s 9d).

A double album containing a great selection of top country artists performing some of the best country songs. Some of the tracks will be already familiar—things like JIM REEVES' I Won't Come In While He's There, NORMA JEAN'S Truck Driving Woman and HANK SNOW'S There Goes My Everything — but, by and large, mainly new stuff.

Dolly Parton has one a version of Elvis Presleys' recent hit In The Ghetto and it comes over very well. Despite the fact that Elvis' single it got to No. 1, this treatment is worth listening to and full praise for Dolly for following such a smash and making it so interesting. **Floyd Cramer's** By The Time I Get To Phoenix must be the millionth recording of what has by now become a standard but it again becomes listenable and it is interesting to see just how a song can sound so very different when given a real country feel.

There are so many numbers of value that it would take far too much space mentioning them all, indeed most of them are tracks that I liked and among the best are **Chet Atkins'** The Last Thing On My Mind, **Bobby Bare's** Find Out What's Happening **Jimmy Dean's** A Thing Called Love and **Porter Wagoner's** Big Wind.

It's not strictly true to say that the quality of country songs is getting better, but they sure sound as good today as they did when Hank Williams was alive. This good album is well worth quoting as a prime example of the country sound — today or even yesterday. **RG.**

Other tracks: Holding On To Nothing (Porter Wagoner and Dolly Parton), Good Morning, Dear (Don Gibson), Gentle On My Mind (John Hartford), I Don't Wanna Play House (Skeeter Davis), There Goes My Everything (Hank Snow), Bottle Bottle (Jim Ed Brown), It's My Time (George Hamilton IV), Remembering (Jerry Reed), Does My Ring Hurt Your Finger (Charley Pride), Country Girl (Dottie Wes), Only Daddy That'll Walk The Line (Waylon Jennings), The Country Hall Of Fame (Hank Locklin), Ode To Billy Joe (Liz Anderson).

Below: Composite picture of C & W LP stars—Clockwise from top left: BOBBY BARE, JIM REEVES, SKEETER DAVIS, GEORGE HAMILTON IV and CHET ATKINS.

JOHN WALKER BACK

THIS IS JOHN WALKER (Carnaby, stereo CNLS 6001; 37s 6d).

A NEW label and a comeback album for the intense, powerful John Walker, who, like his other 'brothers', has had an up-and-down time since the dissolution of the successful trio.

But John sings well here, through eleven numbers, aided by **Ken Woodman's** arrangements and conducting. AE

Titles: Sun Comes Up, But Beautiful, Everywhere Under The Sun, I See Your Face Before Me, True Grit, Here's That Rainy Day, For All We Knew, I Am A Fool To Want You, Traces of Tomorrow, You've Changed, Who Are We.

✶

SMITH: A GROUP CALLED SMITH (Stateside stereo SSL 5016 37s 5d)

Five strong American rock group, with a delicious blonde vocalist in **Gayle McCormick**, who have just had a big US hit with their version of the **Bacharach-David** oldie Baby It's You, included here.

Apart from Gayle, who has a voice bordering on the Joplin's, they're a pretty ordinary outfit, particularly when the male vocalist takes over the lead.

Tracks include two **Rolling Stones'** numbers, The Last Time and Let's Spend The Night Together, but as they attempt no great deviations from the originals it is pretty pointless — specially if you're trying to out-Stone the Stones.

Gayle looks lovely on the cover, anyway.—**N.L.**

Other titles: I'll Hold Out My Hand, Tell Him No, Mojalesky Ridge, I Just Wanna Make Love To You, Who Do You Love, I Don't Believe.

✶

BUDDY MILES EXPRESS: ELECTRIC CHURCH (Mercury stereo 201 63SMCL 37s 5d).

Fine album from one of the best of the new American bands. The nine-strong Express really swing and show great feeling, along with discretion in employing the weighty forces of guitar, organ, three saxes and two trumpets.

The brass section throughout exercise taste and a degree of finesse rarely found in soul-slanted outfits, while **Jim McCarty's** guitar makes a notable contribution all the way through.

Miles himself drums impeccably, naturally, and bends his voice to the song — sounding like a girl at times — while on **Otis Redding's** Cigarettes And Coffee, eight and a half minutes long, he has the good sense not to attempt to compete with Redding on the vocal but to switch the mood setting to the organ and brass section.

Four of the seven tracks were produced by **Jimi Hendrix.** — **N.L.**

Other titles: Miss Lady, 69 Freedom Special, Destructive Love, Texas, My Chant, Wrap It Up.

MORE REGGAE

TWO more LPs of various artists are issued by the **Trojan** label, both priced 14s. 6d. On **JACKPOT OF HITS (CSP 3)** the chart-riding **Pioneers** are on four tracks, with the **Conquerors, Lynn Taitt** and **Jets, Mellowtones, Stranger Cole, Hugh Malcolm, Crashers,** and **Cool Sticky** other acts contributing; and **RED RED WINE (Mono TTL11)** features the vocalist **Dandy,** who produces, on four tracks, including the attractive I'm Your Puppet; **Audrey,** a girl singer with plenty of rhythm, is heard on three good tracks—Love Me Tonight, Lovers Concerto and You'll Lose A Good Thing—all in soft reggae style. **Gene Rondo, Tony Tribe** and others help out this 12 track album. **A.E.**

And the **Coxsone** label offers another two 14s 6d albums of reggae music. **REGGAE SPECIAL (CPS 2)** gives you eleven more Jamaican acts, including **Sound Dimensions, Jeff Dixon** and **Marcia Griffiths,** and a dozen soft sounding songs. **SWING EASY (CSL 8018)** features the **Freedom Singers, Lord Creator,** and eight other quietly singing reggae acts in another dozen rhythmic numbers. Nice to listen to.

✶

HERB ALPERT AND TIJUNA BRASS: AMERICA (A&M Records, stereo AMLB 1000; 19s 11d).

To co-incide with **Herb** and his band's appearance in the Royal Variety show on Monday, his label has brought out some of the best tracks they have recorded, including America More, Never On Sunday, Milord and Spanish Harlem. A dozen numbers in all—and for the bargain price of 19s 11d.

SWEET INSPIRATIONS: SWEETS FOR MY SWEET (Atlantic mono and stereo 588 194; 37s 6d)

WITHOUT achieving any spectacular success on their own, the Sweet Inspiration have built for themselves the reputation of being one of the most sought-after backing vocal groups in America and have worked with people like Aretha Franklin, Wilson Pickett, Nina Simone and Solomon Burke.

But they are a top vocal group anyway, with their gospel background and ability to switch moods completely track by track. The title number is a far cry from the Searchers' old hit and has a very real spiritual feel while **Hal David** and **Burt Bacharach's** Let Me Be Lonely is reminiscent of something **Dionne Warwick** would do — soft, sincere and soulful.

As with so many coloured girl groups, the instrumentals seem to compliment the voices and blend in unobtrusively while at the same time giving that much more strength to the songs, as in It's Not Easy and **Carole King's** Crying In The Rain. Get A Little Order is really in the "uptight and outasight" bag and zonks along with all the stops pulled out, giving the lead singer plenty of space to belt and yell — one of the better tracks. In all, a good selection of varied songs that should enhance the girls' reputation here. **RG.**

Other titles: But You Know I Love You, Chained, It's Worth It All, Don't Go, Every Day Will Be Like A Holiday, Let Me Be Lonely, Always David.

TREMS SUREFIRE IN NIGHT CLUBS

TREMELOES LIVE IN CABARET (CBS, stereo play mono 63547: 37s 6d).

THE Tremeloes, who play tuneful music so well and never take things too seriously, are very, very popular in Northern clubs, where they pack them nightly. This LP, recorded live during a performance before an enthusiastic audience, illustrates why they are so successful. They entertain throughout, with music that goes home with the listener, who wants to hear it again and may come back two and three times in a week.

They started by attacking with up-tempo tunes like Run Baby Run, Shake Hands, Hello World and My Little Lady without a break, and by that time they have the audience in the palm of their hands. **Alan Blakley** does the talking, homely stuff and corny gags ("It's a small sitar, a baby sitter") and off the cuff. Their variety of music goes from drummer **Dave Munden's** falsetto sing of the sensitive En Tun Mondo in Spanish; to their single winners like Angel Of The Morning, Silence Is Golden; a hillbilly instrumental led by ace lead guitarist **Rick West** called Mountain Dew (he also plays sitar very well); the latest inclusions to the act, Games People Play and Proud Mary; and build up to a terrific climax with two fast numbers, with **Chip Hawkes** leading the vocalising—Even The Bad Times Are Good and Suddenly You Love Me. They go off to terrific applause. Good LP, produced by Mike Smith, and with a special, open-out cover. **A.E.**

Other titles: Blessed, Here Comes My Baby, FBI, I Shall Be Released, Good Times.

✶

CARLA THOMAS: MEMPHIS QUEEN (Stax, SXATS 1019 stereo; 37s 5d).

The high-voiced, intense, rhythmic singing of **Carla,** backed by a girl group and swinging band, rivals Diana Ross and the Supremes in its soul sound and lively attack. Carla's diction is perfect and she drives her messages over. Precious Memories, More Man Than I Ever Had and I Like What You're Doing To Me are three standouts on a good album. **A.E.**

Other titles: O Play For Keeps, Don't Say No More, I've Fallen In Love With You, He's Beating Your Time, Unyielding, Strung Out, How Can You Throw Your Love Away, Guide Me Well, Where Do I Go.

✶

...TOP CLASS

ELLA (FITZGERALD) (Reprise, RSLP 6354 stereo; 40s 8d) sings ten beautiful songs beautifully, recorded in London last May, and including **Bacharach-David's** I'll Never Fall In Love Again, **Lennon-McCartney's** Got To Get You Into My Life, and **George Harrison's** Savoy Truffle. Fine **John Cameron** and **Mike Vickers** orchestrations.

DEAN MARTIN: I TAKE A LOT OF PRIDE IN WHAT I AM (Reprise, Stereo RSLP 6338; 40s 8d) sings ten more tracks, all most earworthy, from Make It Rain to Little Green Apples. The orchestrations by **Glen D. Harding** and **Jimmy Haskell** have just the right touch of swing about them.

NINA SIMONE (RCA Victor, stereo SF 8018; 37s 6d) pours her heart out on I Shall Be Released, two parts of Revolution, and Times They Are A-Changing. There are five other fine tracks. Girl singing duo and relaxed jazz group, specially the organist, make this a lovely LP.

Mendes' beauty

SERGIO MENDES & BRASIL 66: CRYSTAL ILLUSIONS (A&M Records, stereo AMLS 948; 37s. 5d.).

SMOOTH, beaty jazz-sounding pop, with a top pianist-vocalist Sergio heading two great girl singers, a super Latin American rhythm trio, plus a big swinging band.

Whole is a thing of beauty. Sergio doesn't sing much on this disc letting his girl singers have the limelight, but he does merge in well on Dios Dias and the long Crystal Illusions. More fine track are Dock Of The Bay, Empty Faces, You Stepped Out Of A Dream.

Other titles: Viola, Song of No Regrets, Salt Sea, Pretty World.

TINY TIM: FOR ALL MY LITTLE FRIENDS (Reprise; stereo RSLP 6351; 40s 8d).

Perhaps the biggest kid in show biz, **Tiny Tim** trips through some children's songs on this album, in his unique falsetto way. After warbling Good Ship Lollipop (previously made famous by another mop-top), Chickery Chick, Lonesome Little Raindrop, Sadie The Seal and other juvenile ditties, he ends with a shaky What The World Needs Now Is Love. So how can I run him down **AE.**

✶

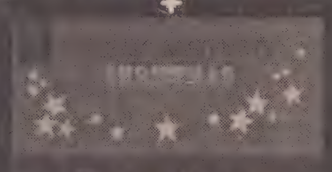
WINNIE THE POOH AND TIGGER (Disneyland Storyteller ST 3975; 27s 2d). A combined picture book inside the sleeve and LP, on which **Sterling Holloway** provides the voice for A. A. Milne's famous Winnie the Pooh in "Tiggers (Tigers) Don't Climb Trees," along with four songs. Very handsome present.

SUPERSTAR IS COMING

MORE LP REVIEWS ON PAGES 14 and 17

JUDITH DURHAM
For Christmas With Love
Columbia SX/SCX 6374

Mrs. MILLS
Party Mixture
Parlophone PCS 7087



MIREILLE MATHIEU
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WEDDING ALBUM

JOHN & YOKO

SAPCOR 11 OUT NOW

HOLLIES' ALLAN CLARKE WROTE SONG ABOUT GRAHAM NASH LEAVING GROUP

—and it's on new Hollies LP, reviewed here

ONLY now — with the Hollies never bigger, via "He Ain't Heavy," and Crosby, Stills, Nash and Young in firm and full fling — is it possible to stand away and see that the break-up was absolutely and unquestionably right.

Nash brooded into being a heavy burden for the Hollies. The Hollies couldn't carry the weight. And the result was a strained agony in which they pulled apart and stifled each other into the ground.

One year of freedom, however, and the effect for the Hollies has become a magnificent album released today, Friday, "Hollies Sing Hollies," in which Allan Clarke and the rest rocket into the song-writing league as never before.

HOLLIES (l to r) TERRY SYLVESTER, BOBBY ELLIOTT, ALLAN CLARKE, TONY HICKS and BERN CALVERT. Inset: GRAHAM NASH.

by ALAN SMITH

Superb

It is a superbly programmed LP . . . it will jump to the top of the NME album chart . . . and when I heard it a few days ago, the songs hit me with their sheer and instant commercialism. Heaven help me, but if this is what group break-ups can do, then let's have a few more!

Allan sees it this way: "When Graham left the Hollies, it was one of the most depressing moments of my life. I knew he was going . . . but he and I had virtually been together since birth. We'd played in the same streets together, sung together, fought our way up together.

"How can I deny it . . . breaking up hurt. And I sat at home in this room, utterly depressed, and wrote a song to pass the time.

Parting

"The song about it is on the album and it's called **MY LIFE IS OVER WITH YOU.** It's just a number about two people going their own ways. You can take it straight or as a romantic thing towards a girl. But let's be honest, man — I'd lost a great and lifelong friend, and I was obviously writing about the experience.

"Not that there's any hang-up between Graham and I. We've both come to terms with where we want to go — and that's what's so great about it. He came over here a couple of weeks ago, and heard the LP, and sat and said nothing while it played.

"He's like that, is Graham. No comment till it's finished. Then he looked up and said: 'Why weren't we doing that two years ago? Why?'

"It was a tribute from him and frankly, I **don't** know why we weren't playing and writing together like that two years ago. Maybe we both know the truth . . . we **needed** to break up."

For Graham's replacement, Terry Sylvester, joining the Hollies has been both the break of a lifetime and the spark to his latent ability as a songwriter. He is now firmly entrenched into the group and he is involved somewhere or other in the composition of almost every number on the LP.

The Side One opener is a song Allan and he wrote together after taking their duty-free fags through the barrier at Ostend Airport.

"We sat around waiting and we started talking about religion," Allan told me. "I'm very deep about it, and I can talk about it till the cows come home. So we got theorising about why people couldn't have **done** something when they saw Christ hanging on the cross, and then we started to write a song there and then. We called it **WHY DIDN'T YOU BELIEVE?**"

Stirring

The result is an incredible number on two levels . . . one for the message of its meaning, the other a blood-stirring heavy but tight song in which the instant hook registers over and over again. Then it's into double quick time ringing, running faster and faster to an urgent fade. Terrific.

Next: A complete change of style and another piece of hit for somebody. **DON'T GIVE UP EASILY,** written by **Tony Hicks** and in chug-a-chug Tex-Mex style but with a swooping, chiming Moog in the backing that soars to eerie but sensitive heights. Good stuff.

Then **LOOK AT LIFE** (Clarke-Sylvester), a beautiful gentle, hushed, number with strings and woodwind sung by Tony; and then one of the best tracks on the entire LP, a terrific piece of country singalong called **PLEASE SIGN YOUR LETTERS.**

This one had me toe-tapping, finger-snapping and all that stuff. And it's one of those songs where the chord progressions just happen because they're simply . . . right.

After that it's Allan's **MY LIFE IS OVER WITH YOU,** again — and maybe it's boring to say so, but it happens to be true — with a memorable hook that digs deep after one play. This one is mid-tempo, with Allan's hard voice echoing against light sounds tempered with good Hollies guitar. A fine song.

SOLDIER'S DILEMMA is a worthwhile track about conscientious objection, although not musically one of the highspots for me, but there are further highlights in **GLORIA SWAN SONG, MARIGOLD** (lonely cold shimmering strings arranged by **Johnnie Scott**); and then a catchy Caribbean thing called **COS YOU LIKE IT,** which opens with plucking guitar a la "Can-you-wash-your-father's-shirt." Another hit for somebody, this. The cover groups should start queuing up fast.

There's even an instrumental by **Bernie Calvert** on piano, all cigarette commercial and Paul Mauriat-and-emotional. The title is **REFLECTIONS OF A TIME LONG PAST,** and it's a beautiful piece of music lovingly performed.

Wistful

I could also say fulsome but honestly-meant things about Allan's suicidal and wistful **GOODBYE TOMORROW,** and the up-tempo **DO YOU BELIEVE IN LOVE,** but at this moment the adjectives are running low.

Suffice to say that the **HOLLIES SING HOLLIES (Parlophone, PCS 7092; 37s 5d)** is a fascinating new insight into this professional and dedicated group. The moods are many and its listenability is high. And it's an album that, for me, sums up what creative but commercial pop music is all about.

MORE ALBUMS

GIFT FROM JOHN, YOKO

WEDDING ALBUM: JOHN AND YOKO (Apple, SAPCOR 11; 70s).

THIS LP comes with a wedding present for you — a box filled with mementoes of John and Yoko's marriage, including the licence.

Side One is a long, long dialogue between John (saying Yoko over and over) and Yoko (saying John over and over). It has a great intimacy about it, but it is left to your imagination what you think is going on. Most will feel it starts where Jane Birkin leaves off.

Love song

Side Two, titled "Amsterdam," has Yoko singing a plaintive and rather attractive love song about Peace. Then John Lennon is heard talking in their hotel bedroom, explaining that they are searching for peace and will try to get it by peaceful means. Foreign journalists ask a question and Yoko and John answer logically and enthusiastically. Then he phones down for room service and asks for "Two teas and some brown toast for 902."

Then they are talking about a dog, which John thought the owner was going to give him, but she took it away. Next we hear church bells, and John ticking someone off and Yoko explaining why they are staying in bed for seven days. Someone says Amsterdam is the centre of Europe and John admits he didn't know that but it is "fantastic" and "magic is working."

It's all a very unusual LP, in the now accepted John and Yoko fashion. Good luck to them. In a world where orginality is getting rarer, they are really original. **AE.**

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Monday, 15th December 7.30 p.m.

EDINBURGH Usher Hall
Wednesday, 17th December 7.30 p.m.

MANCHESTER Free Trade Hall
Friday, 19th December 7.30 p.m.

LP personalities

SINGLES REVIEWS FROM PAGE 8

RECOMMENDED

LOU CHRISTIE: Lightnin' Strikes (MGM). His 1966 hit reactivated because of his current Chart success. Bright bouncer, with chirping girls and a catchy tune.

JAKE HOLMES: How Are You? (Polydor). Resonant acoustic guitar and throbbing drums on this double-sided item by America's latest folk sensation. Self-penned.

ALAN HULL: We Can Swing Together (Big T). Fascinating item in the contemporary folk style by a poet-composer from Newcastle. Good sound, with shades of Dylan.

NITE PEOPLE: Is This A Dream (Page One). Second single from this promising group is a smooth rockaballad, with a wistful lyric and haunting melody. Attractive!

ONYX: Time Off (CBS). Penned by Guy Fletcher and Doug Flett, it's a sparkling and exuberant finger-snapper. Makes an effective showcase for the Cornish outfit.

JERRY BUTLER: What's The Use Of Breaking Up (Mercury). A soul-flecked treatment of a poignant lyric, pepped up by crisp brass, a thumping beat and chanting.

NEXT OF KIN: Merry Christmas (MCA). A infectious sing-along in reggae style with a seasonal flavour. Written by Mitch Murray and Peter Callander. Should do well.

TIM RICE & WEBBER GROUP: Come Back Richard (RCA). Lively little ditty with a join-in chorus and amusing lyrics. Has a gay and danceable rocksteady rhythm.

MOOT THE HOOPLE: Rock And Roll Queen (Island). A new British group with a thick sound. This is hard driving rock that's bound to do well in the discotheques.

SYD BARRATT: Octopus (Harvest). First solo single by the ex-Pink Floyd member. Self-penned, with a heavy sound — but a rather complicated lyric. Intriguing!

J. VINCENT EDWARD (above): †Thanks (CBS).

This is the first **Bill Martin-Phil Coulter** song to appear since Cilla's "Surround Yourself With Sorrow." A wonderfully happy disc about a wedding, with a finger-popping beat, handclaps and vocal group joining in the catchy chorus. Sung with verve and spirit by **J. Vincent Edward** — though, not being an established name, he'll need a lot of plugs to make it happen. An instantly commercial disc.

MAJOR LANCE: Sweeter As The Days Go By (Atlantic).

Major Lance sounds a bit like **Marvin Gaye** in this bluesy rockaballad. Tne vocal is both soulful and sensitive, and Major is aided by smoothly chanting girls and a typically funky Atlantic backing — with a particularly spicy brass sound. And the pretty tune completes a worth-while release in the "commercial soul" idiom.

** Another former Chartster, **Billy Bland,** offers an expressive soul styling of the ultra-slow blues-ballad "Chains Of Love" on the Action label.

BOOKER T. & THE M.G.'s: †The Horse (Stax).

The main problem with the **Booker T.** outfit is that, specialising in soul instrumentals, many of their discs do have a tendency to sound the same. But this one does depart from the group's usual format in two ways. Firstly, it's up-beat and much faster than most of its material — but for the benefit of dancers I hasten to add that the jerk beat is still retained, even though it's a fast jerk beat!

Secondly, there is a catchy little riff melody, unlike some of the team's earlier discs which have concentrated solely on the beat. And this, plus some scintillating organ and slap-happy drumming work, could well add up to another hit.

REGGAE DISCS

ORGAN and flute take the lead in a captivating ska instrumental with a hummable melody, "Hook Up" (Unity) by the **Bunny Lee Allstars.** . . . Not much tune to it, but the repetitive vocal and insistent beat are utterly compelling in "People Are Wondering" (Gas) by the **Show Boys.** . . . Much the same goes for the faster-paced "Devil Woman" (Crab) by the **Tender Tones.** . . . There's an appealing duet between **Lloyd and Devon** in "Love Is The Key" (Punch), which is much more romantic than most ska discs. . . . Best of the batch is **Marcie Griffiths'** reggae version of Jackie de Shannon's U.S. hit "Put A Little Love In Your Heart" (Harry J.).

TEN YEARS AFTER WANT SINGLE HIT

MENTION singles to a progressive or underground group and you stand a good chance of hearing a snort of derision and a tale that albums are the thing. The latter may well be true, especially in the face of recent sales figures, but Jethro Tull and Fleetwood Mac don't do too badly with them, you argue.

By RICHARD GREEN

Now Ten Years After have had a change of heart and are trying for success in the singles chart. Ten Years has built a huge reputation in Britain, America and Europe mainly through concerts and albums.

At the end of last year, their first single, the exceptionally good "I'm Coming Home," was released and did nothing. Since then, strict single silence has been maintained — until now.

"We were supposed to have recorded one during the last American tour for release over here and there, but, with one thing and another, there just wasn't time," Ten Years' drummer Ric Lee told me.

"'I'm Coming Home' was released in America as a trailer for the album 'Undead' and somehow it got released here. But we weren't available to promote it. I think the original idea was to release it three months later here."

Ric and I were speaking in a West End recording studio where the main thoughts of the group were on the next album, though "Sssh" had only recently been released and is currently at No 12 in the NME LP Chart.

With Jethro's "Sweet Dream" climbing up the NME Chart, the management decided the time was right for a Ten Years After single. It should be added that both Jethro Tull and Ten Years After have the same management.

Recording the single took place towards the end of last week and the finished product should be out within a couple of weeks.

How about "Sssh," though?

"We're very happy with it and I can't think of anything we'd like to change," Ric told me. "We don't record more than we need for any one album and if anything is left over we scrap it."

Most of the tracks on "Sssh" are Alvin's compositions but there are a couple of exceptions. "Good Morning Little Schoolgirl" is one and a prominent New York radio station banned it because of one word. Perhaps as a result of this, the album shot up the U.S. charts.

I mentioned to Ric that Ten Years are still playing a lot of numbers that have been associated with them for a long time and he explained that this was entirely due to public demand.

"We want to get on with some new stuff obviously, but when we go on stage we find people calling for old numbers," he said. "I agree this can be a bit frustrating night after night, but then we can usually manage to fit odd new things in.

"There will be a subtle change in our material, but it's going to take a bit of time. Maybe we'll try one or two numbers a night and build up from there. We won't change the general feel of what we do, but after the Continental tour this month I think you'll notice a bit of difference."

Ric expanded on the American audiences, saying: "They take the new stuff well and are enthusiastic, but when we go into one of the old numbers they go wild. That may sound a bit bragging, but it's not.

"At the Fillmore East we couldn't get off and when we did we were soaked and exhausted. America's such a big place that you can do five or six tours there and still reach only half the people."

When Ten Years return from America, they plan to do a few selected concerts where as many people as possible can listen to them.

But the new single should already be in the charts by December and perhaps more people will be clamouring to hear what I rate as one of the very best progressive groups around today. Let's hope so.

TEN YEARS AFTER (l to r) LEO LYONS, CHIC CHURCHILL, RIC LEE and ALVIN LEE.

QUICK SPINS

Kathy Kirby covers Peggy Lee's U.S. hit "Is That All There Is" (Columbia) — a very good performance of a sugary semi-monologue that sounds like something from the sentimental era of the 1940's . . . Spanish heart-throb **Raphael** turns in a typically dramatic and emotional styling of "The Sound Of The Trumpet" (Hispavox) . . . For your Christmas party, you shouldn't be without the up-dated beat version of the "Cokey Cokey" (Plexium) by the **Mike Morton Sound** . . . There's a competent and wholly acceptable version of Lennon-McCartney's "Oh! Darlin'" (Page One) by top German group **Joy Unlimited** . . . A driving lead guitar, forceful beat and compelling solo vocal are combined in the blues-based "Mr. Sunshine" (CBS) by **Andwellas Dream.**

Kenny Lynch wrote and produced "A Walk In The Sunshine" (Ember) for the promising **Medium Wave** group and its appealing featured singer **Davey Payne** . . . Although somewhat unseasonal, the Eastertide spiritual "Were You There" (Columbia) is rendered in inspired gospel style by the **Power & The Glory** . . . For fans of TV's "Dad's Army," Pye releases the theme song "Who Do You Think You're Kidding, Mr. Hitler?" by the late **Bud Flanagan**

NOEL MARRIES

One of pop's best-known "looners" NOEL REDDING finally took the plunge last week and began the process of settling down to a quiet life when he married 21-year-old SUSANNE FONSBY, a boutique manageress from Copenhagen.

After the wedding at Ashford Registry Office, Noel held a long reception at his mansion in nearby Aldington. Among the guests were Mitch Mitchell, the rest of Fat Mattress and former Animal Chas Chandler who now manages Noel's group and NME's Richard Green.

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POP TAKE-OFFS LIVEN SUBDUED ROYAL SHOW

DES O'CONNOR must have been thankful that he opened this year's Royal Variety Show at the London Palladium on Monday night, in aid of charity, if only because nobody had the chance to beat him to the inevitable and topped Royal-finances joke. Des, showing no signs of nerves, made a very competent and professional job of his difficult task, launching the show with "Countdown," a production song with the Palladium Girls from his current show there.

By GORDON COXHILL

He sang a novelty number, which I'll call the "Real Name" song, showcased his new single, "Loneliness," a wise move, for the Royal Variety Show will be seen by many millions of viewers when it is screened in colour by ATV on Sunday.

Des finished his act with an energetic performance of "One Of Those Songs," and introduced **Roy Castle,** who danced and sang and fooled around in his usual engaging manner, aided by his instrumental trio.

Cilla Black, looking delicious in a flimsy blue gown, freely admits she's usually scared to death on these occasions. She got off to a shaky start when she lost the tune at the beginning of "On A Clear Day," but she recovered sufficiently to win over an audience, which, I thought, remained very cool generally throughout the show, with the poignant "Liverpool Lullaby." I'm sure Cilla has sung "Alfie" a lot better than she did on Monday, but she went off to warm applause.

Female impersonator Danny La Rue followed Cilla, and as it turned out, it was a shame anybody followed Danny! His was the undisputed hit of the night, even though his material was tamed down a lot for the mink-and-tiara set.

Wicked

When he came on, resplendent in a yellow full-length gown and blonde wig, with his back to the audience, I even muttered to myself: "I fancy that." His well-rehearsed impressions of Sandie Shaw, Vikki Carr, Mary Hopkin and especially Shirley Bassey were wicked, evil, funny and brilliant.

Aided by six male dancers and three male singers, who filled in smartly between costume changes, Danny was on a winner right from the off. Not the least reason for his success were the parody lyrics, mostly satirical, always amusing, put to songs like "It Must Be Him," "Puppet On A String" and "Those Were The Days."

I'm not among **Harry Secombe's** ardent fans, but I can't deny the man has a big, round, warm voice, delightfully suited to light opera. He sang his hit of some years ago, "This Is My Song," told some of his innane jokes, closed his act with "On With The Motley" and skipped off stage to very loud applause indeed.

Exactly what **Ginger Rogers** did, I'm not quite sure. While the rest of the "Mame" cast, attired in formal hunting gear, sang the title song from the show and danced round the stage, Ginger skipped a few steps one way and a few steps back, occasionally lifting her legs thigh high. Unfortunately, her legs were draped in a lengthy black dress which didn't even allow a glimmer of ankle. But she smiled sweetly, looked good and uttered not a word.

After the interval bar scrum, I got back just in time to witness, for the second time in three days; the fantastic, non-stop excitement of the **Buddy Rich Orchestra,** this time with their famed medley from "West Side Story." The all-too-short act built up to a climax for a fantastic Rich drum solo, which I can't describe, but only urge you to catch before he returns home to America. Buddy deserved a far better position on the bill than heralding the end of the interval.

Scotland's **Moira Anderson** sang with her usual clarity two numbers, "Poor Wandering One" and "The Holy City." Oh yes, and she also led the stars in "God Save The Queen" at the end very well indeed.

To her detriment, **Mireille Mathieu** didn't attempt a song in English, but her three French numbers were all performed with her usual enthusiasm, immense feeling, and Joe Cocker arm movements. Accompanied by her own five musicians and girl singing trio, Mireille proved popular with the audience, even though not many of them, including myself, had much idea what she was singing about.

Herb Alpert, whom many thought might steal the show, aided by his **Tijuana Brass,** fell slightly flat because, clad in black tuxedos, they depended solely on sound and had nothing colourfully visual to offer from Tijuana! All the band's numbers, such as "Spanish Flea," "Casino Royale," "Never On Sunday" and "Tijuana Taxi," were performed perfectly. I can't really say the same about Herb's vocal hit, "This Guy's In Love With You," but to be honest, I think I was in a minority. Herb and the band certainly scored heavily with the audience.

Then to the top of the bill, **Tom Jones,** looking very smart, in a chocolate evening suit and green dress shirt. With a 30-piece orchestra, conducted by Johnnie Spence, and the Mike Sammes Singers packing the stage behind him, Tom went straight into "I Can't Turn You Loose," giving those hips a few shakes, but bringing no squeals of delight. His next number, "Fly Me To The Moon," was well-sung, but lacked the energy usually associated with a Tom Jones' performance. He finished his act with "I'll Never Fall In Love Again" and the former Shirley Bassey hit, "I (Who Have Nothing)". It would be difficult to fault Tom, but like most of the acts, he seemed what he rarely is — stiff and uneasy.

We'll have to wait and see if it looks better on TV.

ROY CASTLE CILLA BLACK BUDDY RICH DES O'CONNOR

HERB ALPERT'S big moment — he meets the QUEEN, who told him how much she enjoys his music. Impresario BERNARD DELFONT introduces them. Looking on is FRANKIE HOWERD.

DANNY LE RUE as Mary Hopkin

British acts recapture America

Stones' stormy opening

LOS ANGELES, Sunday—The Rolling Stones made an amazing comeback onto the American scene tonight, when two capacity 18,000 audiences paid homage to the group by cheering and clapping their hearts out during the show, after having to wait two hours for the shows to start. They invaded the stage at each show.

The venue was the Los Angeles Forum, and earlier it was the scene of an ice hockey match. The organisers miscalculated the time necessary to transform the arena from hockey to concert, consequently the two hour wait. The fans didn't mind and once the Stones came on stage, all havoc let loose. The frenzied Stone followers swept aside barriers, trampled any guards out of the way and stormed the stage. It was a fantastic "business as usual" scene for the Stones.

They played numbers from recent LPs and singles, and brewed up a storm. Mick Jagger, looking bronzed from his stay in Australia, was in dynamic form, writhing and jumping and tearing into his songs. The torrid music from Keith Richard's lead guitar, Bill Wyman's bass and Charlie Watts' drums stirred up a storm of action. Newcomer Mick Taylor's guitar playing was tremendous, too, joining Keith as two leads, a great sound.

Hippies danced in the aisles and everyone had a great time. The second show didn't start until the early hours and the Stones appeared at 4 a.m. for their stanza and didn't finish till about 5.30. No one went home and at the end, as dawn was breaking, the fans were screaming for more. The Stones had recaptured America! They are now on an 18 concert, 14 city jaunt which will bring them a fortune.

J.T.

SEE NEWS PAGES FOR MORE DETAILS

Two NMExclusive pictures of the STONES on stage in Los Angeles.

Stars cheer Engelbert

THE 50-floor skyscraper Americana Hotel, in the heart of Manhatten, has been officially named Eng-land by its owners as an affectionate gesture following the incredibly successful opening in the Royal Box cabaret room of Engelbert Humperdinck.

This was Engelbert's New York debut and probably his toughest engagement to date. Yet New York has taken him to its heart probably more than any other US city. The same scene is repeated twice nightly as women's screams announce the arrival on stage of the immaculate, handsome English singer.

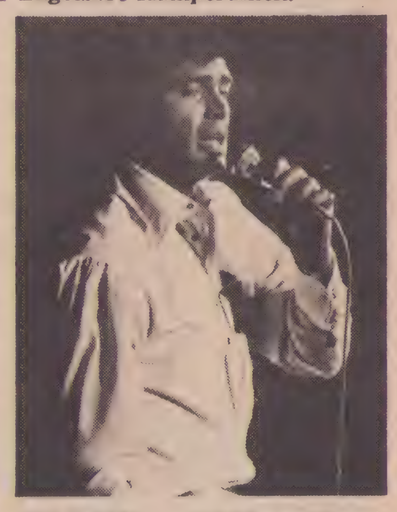
They roar approval as he sings a half dozen of his hits and join in "Release Me" and stand, as one, for his final number "Aquarius"/"Let The Sun Shine."

On the opening night last Thursday, Engelbert had to be rescued from his own Press reception as hundreds of women gate-crashed it and mobbed him in front of reporters and photographers.

Upstairs in his £60-a-day suite the telephones have been removed and the doors are kept locked to prevent the invasions on his privacy.

Even so, one woman collected an autograph and a kiss for her trouble after bribing a waiter to let her wheel his dinner trolley in the other evening!

Bob Hope, Paul Anka, Mike Nesmith, Ed Sullivan and a host of others made it an exceptional first-night celebrity turn out. Cary Grant telephoned his apologies for being absent with a cold after flying all the way from California to attend the show.



ENGELBERT HUMPERDINCK in action in New York.

The audiences have given a big reception to Eng's latest record "Winter World Of Love," being sung here for the first time.

He told me: "I was terrified of New York, now I'm in love with it."

2,000 'floored' by Nice

PROMOTER Tony Stratton Smith's courageous gamble to present Progressive/Underground groups at London's Lyceum every Sunday evening will continue to pay handsome dividends as long as he books artists like the Nice who packed the place out at the weekend.

Well over two thousand customers paid a pound a head to sit on the ballroom floor to marvel at this trio who provided excellent value for money with one of the most exciting acts, both visual and musical, seen in a long time.

The audience was also treated to a set by new group Rare Bird, a recital by the City Of London Ensemble (who had the fans yelling for more of their classical interpretations) and a bonus in the person of Bonzo Viv Stanshall who proved to be an hilarious compere. It was worth a quid just to hear his introductions!

Nice's act opened with Dylan's "She Belongs To Me," "Hang On To A Dream" then into, what was for me, the first highlight, Keith Emerson's "Five Bridges Suite," a blend of classical and pop with Keith moving from organ to grand piano and included the nice touch of Keith playing the piano from the inside! A very effective piece of showmanship.

Keith is undoubtedly the complete master of the keyboard in exactly the same way as Hendrix is with the guitar.

Next came "The March" from Tchaikovsky's Pathetique Suite, a dynamic version, and then "Country Pie."

The City of London Ensemble backed the group for the Brandeburg Concerto No 6 and was led by Indo Jazz Fusions leader John Mayer which provided a highly successful experiment and one I'd like to see repeated more than once.

Mayer then took up violin and joined the trio for Jacha Krim's "Gypsy Carnival" and it was obvious the musicans were enjoying themselves just as much as the audience who could not have been more appreciative.

When the storming applause had died down the Nice returned for their encore of "Rondo" which set the excitment off once more.

Apart from the music, one of the nicest aspects of these Sunday Night Lyceum concerts is the obvious appreciation shown by the audience who, apart from a few dancers at the sides who "did their thing," listen in absolute reverence. It must be one of the most satisfying audiences that musicians could wish to play to.

By the way, for the fashion minded male: the flambouyant Viv Stanshall and Tony Stratton Smith have both had their locks drastically shorn. And just when I was letting my hair grow, too!

JOHN WELLS

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No. 2 IN THE LP CHART THIS WEEK IS MOTOWNCHART BUSTERS, VOL 3

THREE HITS ON THIS ALBUM WERE BY HOLLAND DOZIER HOLLAND

THIS SONG TEAM WROTE 7 Million-sellers ON THE TROT!

BY RITCHIE YORKE IN AMERICA

IT'S difficult to believe but Eddie Holland, the first Holland in the Holland-Dozier-Holland composing team, claims the biggest influence on his musical career has been the on-off switch on his radio.

"The market place is the best possible gauge of music trends. What's on the Top 30 now is what the people want. There's no better indicator of taste than that." They are surprising words from a man long regarded as an innovator in pop music, specially when you consider that outside Lennon-McCartney, the team of Holland-Dozier-Holland have been the most successful composing team of the Sixties.

The trio wrote almost all of the Supremes' hits, including seven consecutive million sellers, plus several landmark Gold Discs for the Four Tops. For several years, they provided the backbone for the historic success of the Motown sound. Their work in establishing the 16-bar blues pattern of Motown's many hits was acclaimed by hundreds of pop luminaries, from John Lennon to Eric Clapton.

Score

Their many hits include "Where Did Our Love Go," "Baby Love," "Come See About Me," "Stop In The Name Of Love," "Back In My Arms Again," "Nothing But Heartaches," "I Hear A Symphony," "You Can't Hurry Love," "Baby I Need Your Loving," "It's The Same Old Song," "Reach Out I'll Be There," "Bernadette," Martha and the Vandellas' "Nowhere To Run," Kim Weston's "Take Me In Your Arms," the Isley Brothers' "This Old Heart Of Mine," the Marvelettes' "Please Mr. Postman" and Marvin Gaye's "How Sweet It Is."

Late in 1967, the trio ceased working for Motown after a nine year stint. The parting wasn't exactly amicable — Motown sued them for $4 million, claiming that they failed to produce records. In a counter suit, Holland-Dozier-Holland sued Motown for $22-million, for failing to account for and pay royalties, and failure to deliver shares of the company. These cases are proceeding slowly.

Meantime the trio have formed their own record company, Invictus, which is being distributed by Capitol.

Because of the trio's past performances, the music industry has been watching the new company's progress very closely. Invictus has only been in business for four months, and it already has a hit in America by Glass House called "Crumbs Off The Table."

So far, Eddie Holland, Lamont Dozier and brother Brian have not written any songs for Invictus. "Because of the litigation, we are not able to do any composing," Holland explained.

"But we're not minding too much. I've been taking full advantage of my disabilities. And it's given a lot of new writers more opportunities than they might have had."

Lyric-writer Eddie never found that hits came easily. "It always took me a long time. I used to think about the lyric idea for a long while. It was never easy to put on paper the feeling that I had; it was difficult to inject and project that feeling to the public.

"I've often spent 10 or 12 hours a day, day after day, getting a song just right. My two favourite songs, My World Without You and Bernadette, make for a good comparison. World only took a short while for us to finish, about 20 hours. On the other hand, I'd almost given up on Bernadette. I played around with four of five lyric lines for months before it finally fell into place.

"I think it's become easier in the past couple of years to write a hit song. The public is more liberal in what it will accept; you can write a song about almost anything these days."

I wondered if Holland had any specific formula in writing hits. "We tried to take a teenage idea and give it an adult approach. You have to write about things which really happen to everybody. Then you dress it all up a bit. But all the way, you must relate to the people."

Holland also believes that heredity plays a heavy role. "Truly creative people aren't manufactured. You can only polish what you already have; adapt your own talents to what the market is into.

"All you have going for you is your heritage and your environment. When we started out we didn't listen to anything else; we just did what came naturally and what we had wanted to do. Fortunately it all worked out."

Holland is 29, a bachelor again ("I've been through the other scene a couple of times") and he has varied music tastes — from Aretha Franklin to Cream to Three Dog Night to Barbra Streisand.

Having won virtually every composers' award there is, he still has one burning ambition. "I want to make Invictus a very successful record company and to enjoy what I do. You're on the earth for a purpose. You either kill time or time is killing you."

The inactive song team (l. to r.) LAMONT DOZIER, EDDIE HOLLAND and BRIAN HOLLAND.

MORE LP REVIEWS

Yes, we miss Shirley!

SHIRLEY BASSEY: DOES ANYBODY MISS ME (United Artists stereo 29039; 37s 5d).

SHIRLEY Bassey sings in a clipped, decisive way, with plenty of confident attack, her way through a dozen songs and makes a great job of every one of them (as ever).

Her title track, Does Anyone Miss Me, is well chosen, because Shirley seems to have deserted Britain since her marriage to an Italian gent, and we do miss her. She puts plenty of emotion into As I Love You and I Only Miss Him, and a lot of dreamy sentiment into It's Always 4 A.M. The backing orchestra is top class and producers **Dave Pell** and **Noel Walker**, and arrangers **Artie Butler** and **Ivor Raymonde** have done her proud. **AE**

Other titles: I'll Never Fall In Love Again, Never Never No, Picture Puzzle, Think Of Me, My Way Of Life, We, Give Me You, Hold Me Thrill Me Kiss Me.

*

MERRY CHRISTMAS FROM MOTOWN (Tamla Motown stereo STML 11126; 37s 5d).

This label doesn't miss a trick. Here we have **Diana Ross** and the **Supremes** singing Santa Claus Is Comin' To Town, My Christmas Tree and Silver Bells—all with a Tamla beat about them. **Stevie Wonder** adds Ava Maria, One Little Christmas Tree and What Christmas Means To Me with plenty soul. **Smokey Robinson** and the **Miracles** and the Temptations add other tracks. Yuletide up to date. **A.E.**

*

PETER, PAUL AND MOMMY (Warner Brother, stereo play mono WS 1785; 40s 8d)

This is the cute title given to a long-overdue album from the smoothest folksy singers of them all, Peter, Paul and Mary (whose occupation in becoming a Mommy has been the cause of the delay).

In the studio when they recorded this set of songs of particular interest of children, they were surrounded by very many youngsters, who joined in from time to time.

One of the best songs is a sentimental one called Day Is Done, in which "... if you take my hand, my son, all will be well when day is done." Other charming ditties are The Marvellous Toy, Going To The Zoo and, of course, Puff The Magic Dragon.

A truly delightful LP, beautifully produced by Martin Okun, who was also musical director. Lovely Christmas gift for the whole family. **AE**

Other titles: Leatherwing Bat, I Have A Song To Sing O, All Through The Night, It's Raining, Boa Constrictor, Make-Believe Town, Mockingbird, Christmas Dinner.

*

THIS IS BLUES (Island stereo IWP-5; 14s 6d).

Bargain-price selection of old blues tracks, the notable feature of all the being marvellously atmospheric quality of the recordings.

Two or three contributions are on the poor side but things like **Elmore James'** It Hurts Me Too, **Lowell Fulsom's** Talking Woman Blues and **Otis Rush's** I Can't Quit You Baby compensate. Best tracks are **Buster Brown's** Doctor Brown, with memories of Dr Feelgood, and the fantastic **Sonny Boy Williamson** who sings No Nights By Myself on a coarse and hard recording that you could, dare I say it, cut with a knife. **N.L.**

Other titles and artists: Crossroads (Homesick James); I Sing In The Way I Feel (J. B. Lenoir); Tom Cat (Willie Mae Thornton); Driving Sideways (Freddy King); Wonder What Is Wrong With Me (Lightnin Hopkins); What Will Lucy Do (Frankie Lee Sims); Prison Bars All Around Me (Junior Wells); Sleeping In The Ground (Sammy Myers); Number 9 Train (Tarheel Slim).

*

B. B. KING: THE B. B. KING STORY CHAPTER TWO (Blue Horizon Steroo 7-63226: 37s 6d).

B. B. King's tour here in the summer with Fleetwood Mac not only justified his reputation as a giant among bluesmen but also provided his followers with some revealing insights into the character of the man born Riley B. King in Mississippi in 1925.

Few at the Albert Hall on the opening night of the tour will forget the amazing response that King received, nor the sight of him with tears running down his cheeks as the reception overwhelmed him.

Subtitled "Beale Street Blues" — the Beale Streeters were King's group before he went solo in 1949— this second LP of his story consists of recordings made between 1952 and 1961. **NL**

Titles: Sweet Sixteen, Everyday I Have The Blues, Woke Up This Morning, My Own Fault, Blues For Me, Five Long Years, Blue Shadows, The Woman I Love, Sweet Little Angel, Slow Burn, You Know I Love You, Treat Me Right.

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TAIL-PIECES by the Alley Cat

"VARIETY" says because of **Tom Jones** and **Shirley Bassey**, Wales has become sex-centre of the singing world! . . . Internationally, has **Petula Clark** sold more records with **Tony Hatch** compositions compared against **Dionne Warwick's** output of songs by **Burt Bacharach** and **Hal David?** . . . At London Annabel's, **Mark Birley** presents combined appearance of **Georgie Fame** and **Alan Price** on December 15. . .

Next **Herb Alpert** and the **Tijuana Brass** single composed by **Peter Sarstedt**, "You Are My Life" . . . **Bee Gees'** "Words" waxed by **Elvis Presley** for new LP . . . Thanks to **Fleetwood Mac,** first British No. 1 since August . . .

One of **Nilsson's** favourite composers — **Randy Newman** . . . A son for folk singer **Theodore Bikel's** wife . . . On U.S. TV, **Tom Jones** danced with comedian **Bob Hope** . . .

Your **Alley Cat** glad "Variety" didn't link **Mary Hopkin's** name along with **Tom Jones** and **Shirley Bassey** as Welsh singing sex symbol! . . . **Eric Clapton** expected to marry **Lord Harlech's** daughter, 17-year-old **Alice Ormsby-Gore** . . . Big loss for **Dick James'** Northern Songs — not publishing **George Harrison's** "Something" . . .

Is actress **Carol Lynley** the new light in **Jim Webb's** eyes? . . . MGM

chief **Ron Kass** bidding to sign **Nilsson** . . . £40,000 raised for charity at **Dean Martin's** home; entertainment provided by **Frank Sinatra, Bill Cosby** and **Diahann Carroll** — plus Dean, of course . . .

A son for **Bobby Hatfield's** wife, singer **Joy Ciro** . . . Future discs by **Johnny Tillotson** under direction of **Jimmy Bowen** . . . On U.S. TV last week, **Julie Andrews** joined forces with **Harry Belafonte** . . .

Is current **Pioneers** hit dedicated to **Paul McCartney?** . . . 12,000 mile return journey by EMI's **Mike Regan** within 48 hours to meet **Bobbie Gentry** in Hollywood. . . . Who said "Underneath The **Archies**"?!

Give your newsagent a No. 1 feeling this week

The National Federation of Retail Newsagents celebrates its Golden Jubilee next week, which will be known as Newsagents Week. And as CLODAGH RODGERS celebrates her return to the NME Chart with "Biljo" this week, what better way to say "well done" to both of them than the picture above, in which Clodagh buys her NME from Mrs. Kurzeja, a local girl who married a Polish man and who works at W. H. Smith and Sons, Walm Lane, Willesden Green, London. NME would just like to say a big "thank you" to all newsagents everywhere for the invaluable service they do in getting our paper to our readers every week. And to readers, a suggestion — why not buy an extra magazine this week as a "thank you" to your newsagent.

After 9 years, **Cliff Richard** has parted from **Leslie Grade's** agency — now handled by **Eddie Jarrett** . . . Promising composer **Toni Wine** a member of **Archies** . . . £120,000 advance offered for **Dean Martin's** autobiography . . .

Her agent **Larry Kurzon** wildly enthusiastic over **Doris Troy's** next LP — which **George Harrison** produced . . . "Top Of The Pops" for **Jim Webb's** vocal discovery **Thelma Houston** on November 27 . . . **Leapy Lee's** publicity now handled by **Tony Barrow** . . .

Is new **Clodagh Rodgers** hit shortened version of **Bobbie Gentry's** "Billie Joe"? . . . Unprofessional: **Herb Alpert's** quotes regarding **Tom Jones** reported by **Don Short** in "Daily Mirror" . . . **Marbles** have disbanded, with **Barry Gibb** writing and producing **Graham Bonnett's** discs — while ex-partner **Trevor Gordon** recording under **Maurice Gibb's** direction . . .

Honorary degree awarded **Frank Sinatra** by University of California . . . **Engelbert Humperdinck's** New York act includes **Johnny Mathis** impression . . . How about **Fat Mattress** reviving current **Bob Dylan** hit?! . . .

ROYAL SHOW COMMENTS: **Danny La Rue** biggest hit: send-ups of **Sandie Shaw, Vikki Carr, Mary Hopkin** and **Shirley Bassey** hilarious . . . Good but **Tom Jones** not helped by following **Frankie Howerd** . . . It seemed wrong for **Des O'Connor** to open show . . . **Tijuana Brass** sounded rusty and **Herb Alpert's** singing mediocre . . . **Harry Secombe** lovable . . . choice of **Cilla Black's** songs unsuitable . . . Why didn't **Mirielle Mathieu** sing one number in English? . . . **Roy Castle** entertaining. . . . Exciting sounds from **Buddy Rich Orchestra.**

Here this week: **Harry Belafonte** . . . On reflection, didn't **Mary Hopkin** deserve choice instead of **Cilla Black** at Royal Variety Show? Next **Johnny Cash** single, "See Ruby Fall" . . . .

Constant companions: **Nancy Sinatra Snr.** and film producer **Ross Hunter** . . . Spain location for **Sammy Davis** western film, with **Glenn Ford** co-starring . . . Best wishes to Nat "King" Cole's widow (ex-singer **Maria Cole**) who married TV producer **Gary Devore** . . .

Engaged to marry — **Rolling Stones'** record producer **Jimmy Miller**. . . . For Radio One, shouldn't **Douglas Muggeridge** sign coloured d-j? . . . Who said **Mick Jagger** could be renamed **Mickey Mouth**?!

RICH SOUND

BUDDY RICH and his orchestra's all-powerful performance at the New Victoria theatre last Saturday may not go into the history books, but it will go down in my diary as the most exciting musical experience of my life.

Not for one second, in a showing lasting just over an hour and a half, did the pace flag, the tempo slackened, or the mighty Rich lose control.

His drumming is flamboyant, but economical, exhibition stuff, but workmanlike.

With his brand of showmanship, it must be all to easily done for him to lose the 14-piece band completely, but he didn't. He led them, inspired, drove and urged them to what seemed to me to be perfection.

At times, Rich's drumming was so fast it seemed his stick was hitting the skin a second before we heard the sound.

"West Side Story," "Greensleeves," "Bolero" and "Channel One" were especially magnificent, the latter earning a five minute ovation.

Rich's humour improved on most of our professional stand-up comics, and cracks like: "We didn't exactly go down a storm in Liverpool last night, I think they were waiting for me to bring Ringo out" brought hoots of laughter from a very full and appreciative audience.

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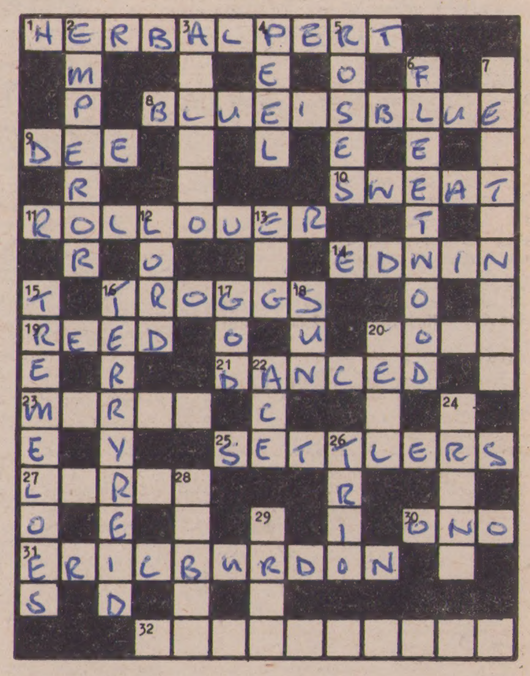

ACROSS

1 Royal Command Show 1969 artist (4,6)
8 No. 1 instrumental in 1968 (4,2,4)
9 Kiki or Simon
10 Perspiring part of US group
11 Song request to Beethoven (4,4)
14 Ringo's namesake
16 "Wild Thing" group
19 Composer, partner of Mason
20 Spyder or Copper perhaps
21 "My Fair Lady" coud have done so all night
23 Found in El Paso or Abergavenny
25 Folk group associated with Cliff Richard
27 British C.W. star
30 Plastic Band
31 Ex Animal (4,6)
32 "Wheels On Fire" organist (5.5)

DOWN

2 Saturday DJ
3 Bonzo Dog he-man?
4 Top gear DJ
5 Red flowers for a blue lady
6 Lancashire resort where you won't need a mac!
7 Folk group found in gentle nap
12 David Sutch's title
13 Found in a Chicken Shack possibly
5 Weddings are "in" with this group
16 Alias "Superlungs"! (5,4)
17 "- - - Only Knows"
18 John Walker is everywhere under it
20 One of a group who had a vocal hit with 8 across
22 Former Move guitarist
24 Love's been good to him
26 Like the Nice and Peddlers
28 Label that's just a piece of live coal!
29 One of Aretha's singing sisters!

Answers next week and here is last week's solution

Across: 1 Peter Asher; 7 Earl; 9 (Harry) Nilsson; 10 Mel (Torme); 11 Goodbye; 12 Flowers; 14 Ikette; 15 "Out Of Time"; 16 Melody; 17 Duet; 19 Tornado; 20 Ska; 22 Flop; 24 Affair; 25 Nina (Simone); 27 Yes; 28 Jeers; 30 Aretha (Franklin); 31 Tony (Hicks); 33 (Thunderclap) Newman; 35 Lulu; 36 Lena (Horne); 37 Doors.
Down: 1 Pink Floyd; 2 Talk Of The Town; 3 "Rosie"; 4 Songs; 5 (Les) Reed; 6 Sleeve; 8 "Albatross"; 10 Monkee; 13 "Return Of Django"; 14 Immediate; 18 Top; 21 Kiss; 22 Fanmail; 23 Crystals; 26 Astrud (Gilberto); 29 (Bob) Dylan; 32 One 34 Wes.

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